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ABSTRACT

One of a series of volumes containing units on specific themes designed for use in college freshman English courses, this particular volume considers the issue of choice through literature (short stories, novels, and poems). A section describing chamber theatre technique, which is an integral part of many of the units in this sequence, is included. The units in this volume include a discussion of the following: the question of choice, euthanasia, death and choice, impulse, "The Lottery," "The Piece of String," "Siddhartha," "Manchild in the Promised Land," "An Enemy of the People," and "Man's Search for Meaning." (LL)

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C H O I C E

A Thematic Sequence of English Units

The Thirteen-College Curriculum Program

Developed by

Institute for Services to Education
in conjunction with
The Thirteen Colleges Consortium
and
The Five Colleges Consortium

CS 202 367

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ISE is headed by Dr. Elias Blake, Jr., a former teacher and is staffed by college teachers with experience in working with disadvantaged youth and Black youth in educational settings both in predominantly Black and predominantly white colleges and schools.

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From 1967 to the present, ISE has been working cooperatively with the Thirteen-College Consortium in developing the Thirteen-College Curriculum Program. The Thirteen-College Curriculum Program is an educational experiment that includes developing new curricular materials for the entire freshman year of college in the areas of English, mathematics, social science, physical science, and biology and two sophomore year courses, humanities and philosophy. The program is designed to reduce the attrition rate of entering freshmen through well thought-out, new curricular materials, new teaching styles, and new faculty arrangements for instruction. In addition, the program seeks to alter the educational pattern of the institutions involved by changing blocks of courses rather than by developing single courses. In this sense, the Thirteen-College Curriculum Program is viewed not only as a curriculum program with a consistent set of academic goals for the separate courses, but

also as a vehicle to produce new and pertinent educational changes within the consortium institutions. At ISE, the program is directed by Dr. Frederick S. Humphries, Vice-President. The curricular developments for the special courses and evaluation of the program are provided by the following persons:

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Alabama A & M University	Huntsville, Alabama
Bennett College	Greensboro, North Carolina
Bishop College	Dallas, Texas
Clark College	Atlanta, Georgia
Florida A & M University	Tallahassee, Florida
Jackson State College	Jackson, Mississippi
Lincoln University	Lincoln, Pennsylvania
Norfolk State College	Norfolk, Virginia
North Carolina A & T College	Greensboro, North Carolina
Southern University	Baton Rouge, Louisiana
Talladega College	Talladega, Alabama
Tennessee State University	Nashville, Tennessee
Voorhees College	Denmark, South Carolina

A fourteenth college joined this consortium in 1968, although it is still called the Thirteen-College Consortium. The fourteenth member is:

Mary Holmes Junior College	West Point, Mississippi

In 1970, the Five-College Consortium joined the effort although linking up as a separate consortium. The members of the consortium are:

Elizabeth City State University	Elizabeth City, North Carolina
Fayetteville State University	Fayetteville, North Carolina
Langston University	Langston, Oklahoma
Saint Augustine's College	Raleigh, North Carolina
Southern University at Shreveport	Shreveport, Louisiana
Texas Southern University	Houston, Texas

In 1971, eight more colleges joined the curriculum development effort as another consortium. The member schools of the Eight-College Consortium are:

Alcorn A & M College	Lorman, Mississippi
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Grambling College	Grambling, Louisiana
Jarvis Christian College	Hawkins, Texas
LeMoyne-Owen College	Memphis, Tennessee
Southern University in New Orleans	New Orleans, Louisiana
University of Maryland, Eastern Shore	Princess Anne, Maryland
Virginia Union University	Richmond, Virginia

A fourth consortium, The Consortium for Curriculum Change is being organized for the 1972-73 academic year. Members of this consortium are:

Bowie State College	Bowie, Maryland
Coppin State College	Baltimore, Maryland
Houston-Tillotson College	Austin, Texas
Lane College	Jackson, Tennessee
Lincoln University	Jefferson City, Missouri
Livingstone College	Livingstone, North Carolina
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INTRODUCTION

The units in this sequence have been organized around the theme of Choice. They have been designed to develop an awareness of the serious and often irreversible options available to most human beings and the way in which we often allow such options to slip past us unnoticed. The student is not asked to deal with "choice" as an abstract term; instead he is led to consider the components, varieties, and repercussions of choice through encounters with many of its manifestations in literature.

For the purpose of helping the student to look at choice in all of its elements, we have chosen to identify the components of choice in the following ways. One, choice can exist only when there is freedom to choose. The question, what is freedom, then, is central to any serious discussion of choice. Secondly, there must also be alternatives from which to choose. Finally, one must have some understanding of what the consequences of choice are. Is one willing to accept and answer to the consequences of one's acts? This, of course, raises the question of responsibility and one's value system. While we hope not to focus entirely on consequences, we find that the questions raised when one considers the idea of choice are almost always related to choice and its consequences. We hope in the study of this sequence that the elements of freedom and the existence of alternatives will be given equal consideration.

The volume is the instructor's manual of this sequence of units and suggests ways to use material appearing in the Student's Manual. The sequence of units is intended to move from simple to more complex and more comprenhensive selections and to emphasize and reemphasize complexity not only of moral and philosophical choice but also word choice, word order and the variation of choice upon basic themes. While there are two units which deal specifically with poetry, poetry is interwoven into some of the other units, particularly the units dealing with the short story and the novel. While we recommend that the teacher follow the units in the sequence in the order that they are presented, we hope that teachers do not feel limited by this arrangement and will amend and rearrange units in light of their individual classroom experience.

For those new to the materials and specific teaching pedagogy of the Thirteen-College Curriculum Program, we have included a brief explanation of the Chamber Theatre Technique which is an integral part of many of the units in this sequence. The suggested procedures in this volume have been developed and tested by English instructors in the Thirteen-College Curriculum Program and have been successfully used in the classroom since 1967. Neither the materials nor the procedures suggested here are considered sacrosanct, but rather, they are a record of what we have known to be successful. It is in this spirit that we offer both the procedures and material.

However, we have found that procedures and materials alone do not make a successful class. A class is the instructor and his students. We have found that the successful class lies in the flexibility of the instructor

and his ability to guide students inductively. We also have discovered that the instructor gradually moves into the background as the class/seminar/workshop replaces the traditional lecture with student-centered activities which excite students' minds to challenge, analyze, reflect and express ideas.

We offer this volume to all teachers seeking an exciting exchange of ideas with students. We offer it with the sincere hope that the materials and procedures suggested will assist you in making that classroom excitement a reality.

The Editors

CHAMBER THEATRE TECHNIQUE*

"Fiction--if it at all aspires to be art--appeals to temperament."

"Such an appeal, to be effective, must be an impression conveyed through the senses; and, in fact, it cannot be made in any other way, because temperament, whether individual or collective, is not amenable to persuasion. All art, therefore, appeals primarily to the senses, and the artistic aim when expressing itself in written words must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emotions."

"My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel--it is before all, to make you see. That--and no more, and it is everything."

From Joseph Conrad's Preface to
Nigger of the Narcissus

The following explanatory material is presented to the teacher as an introduction to Chamber Theatre Technique. Although the most important aspects of the technique are pointed out, there remains a great deal of explanation and detail that have been excluded here. Therefore, it is recommended that the teacher have read ISE's "An English Unit: Chamber Theatre Technique," which is available under a separate cover.* The complete unit provides a clearer picture of the technique as well as suggested classroom procedures and writing extensions.

Chamber Theatre is a technique for dramatizing point of view in narrative fiction. Its use in the classroom is aimed at helping students to become more aware of the controlling intelligence and the dynamic relationship between him and the characters in a short story or novel. The narrator is encouraged to talk to the audience in a voice from the characters' world and take the audience into that world. He invites them to see for themselves. He also has the freedom to move in time and space. The students are encouraged to study the story or novel for the unique or individual perspective presented.

The observation of brief passages staged in the classroom helps the student to hear, feel, and see more clearly than he would ordinarily through reading silently--to examine human motivations (the actions of the mind) as well as physical motions (the actions of the body). In addition the process of working out passages for staging, forces the student director to take a closer critical look at the work; not only what the narrator says, but also how he says it.(style)

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*The technique was introduced by Robert S. Breen, Associate Professor of Interpretation, Northwestern University. Quotations are taken from an unpublished manuscript. This brief explanation is an excerpt form "An English Unit: Chamber Theatre Technique" by Carolyn Fitchett. The complete unit is available from ISE, 2001 S Street, N.W., Washington, D. C.

STYLE

The student becomes a critic who is interested in how successful a writer is at presenting his subject. The projected author's "voice" or "mask" is regarded as style; and though a student of literature may delight in the ability to detect an individual's "voice" through his writing, his main concern is the author's creation to his aesthetic ends. In most cases, careful study of the language used will reveal the author's skill in mimicking expressions, feelings, bodily postures, tones of voice, attitudes--the whole human experience.

The Chamber Theatre Technique forces meticulous study of the text. It also allows for oral renditions of the prose, which force the student to have the intonations, tempo, and inflections that the style suggests. By reading aloud, the student will begin to realize the effect created as a result of an author's skillful use of the language concomitant with his purpose or theme. As the student becomes more observant and gains fresh insights into a work, he also gains an inner satisfaction at realizing his increased awareness of and sensitivity to the power of language.

NARRATOR

The technique also makes a student more aware and appreciative of an author's skill at depicting the various selves of one individual (applicable here in first person narration). The student is free to portray these selves visually by using more than one person to represent the narrator and speak the lines applicable to the self revealed (emotional, social, religious, political; overt thoughts vs. overt statements and actions, etc.) In any case the student may visualize the narrator as a certain physical type; the student dresses him accordingly and assigns him positions, gestures, and mannerisms in keeping with his mode of speech. (Though an author does not specify patterns of behavior for the narrator, one can infer them from knowledge of human personality patterns.)

CHARACTERS

The reader gains information about characters through description and/or through his own conclusions as a result of their conversations, habits of expression, actions, and thoughts. Though the main character in a story is usually "round" (many-sided and capable of unexpected behavior), some students may find it difficult to discover his real personality when his overt behavior masks it. The "flat" characters, on the other hand, are more easily understood because of their reliable behavior.

Chamber Theatre encourages all levels of characterization to be examined, enabling the student to study the whole being--his physical, mental, and emotional characteristics, his personality, his relationship with others, his view of others, his unique speech habits, and his unconscious reality (inner experience). Much information about a character must be inferred; and though inferences may be made, at first, according to one's own limited perspective, the adapter to Chamber Theatre learns to sharpen his critical perspective. In doing so he will find indirect evidence for the major characters' manner of behavior, movements, and emotional condition throughout the text. Any misinterpretation or false assumptions concerning a character's real person-

ality will be disclosed through the Chamber Theatre demonstration or the follow-up discussion.

Chamber theatre is a drama technique designed to increase one's insight into point of view and style in narrative fiction. In it, the narrator is personified --that is, conceived as a person or character in the story who has some kind of relation with the other, actively involved characters. The point of chamber theatre is to stage scenes from a story in such a way as to visually reveal the narrator's relation to and attitudes toward the characters and events of the story, as well as his relation to the reader, or audience.

In staging the scenes, the narrator is encouraged to talk to the audience in a voice from the characters' world and to take the audience into that world. He invites them to see for themselves the characters and the action. And, at times, he has the freedom to move through time and space, or into and out of the characters' minds. Through an examination of the narrator's movements in the story, the student will discover the unique or individual perspective presented in that work.

The staging of chamber theatre is different from conventional adaptations for the stage in that the narrative passages that examine motivation are retained in the former. In conventional drama the dialogue tells the story and the action is viewed directly by the audience; motivations and attitudes must be suggested by the actions of the characters. There is no"voice" that explores and examines these things. Nor is there any suspension of action, as in chamber theatre, when the thoughts of a character or of the narrator are given, and the actor playing the character seems to examine the character's behavior--as when he thinks aloud about himself. As a member of the audience in chamber theatre, the viewer, consequently, becomes as critically independent as the examining actor. Instead of identifying with the characters and becoming emotionally involved with the action, as in conventional stage adaptations, the chamber theatre spectator is jolted out of identification and empathy in order to examine motivations critically.

Chamber theatre also differs from conventional stage adaptations in its use of dialogue. Note the following narrative passage:

> Charles looked at himself in the mirror with a subtle grin. He had shaved off his mustache and one side of his beard. Should he appear before Mary like this and have a little fun? What would she think? He was overwhelmed by this new idea and began to envision how she might react to his absurd face.

In adapting this passage for the conventional stage, the passage would have to be broken down to only those portions of Charles' thoughts and actions which could be said aloud or visually demonstrated. How could one visually demonstrate that Charles was "overwhelmed by this new idea"? In chamber theatre, however, the presence of the narrator makes it possible to keep the passage intact. The Chamber theatre dialogue, then, would run this:

Narrator: Charles looked at himself in the mirror with a subtle grin. He had shaved off his mustache and one side of his beard. Should he appear before Mary like this and have a little fun?

Charles: What would she think? He was overwhelmed by this new idea and began to envision how she might react to his absurd face.

Notice that in this chamber theatre dialogue the narrator shares the thoughts of the character. In this Technique, the character may take those lines in the narration which indicate his thoughts. The character must not, however, change the person or tense of the passage.

With these distinctions between chamber theatre and conventional theatre clearly understood, let us examine now the details and uses of the Technique.

Point of View: Point of view refers to the mode of telling used in the story or novel. This mode may be first- or third-person. If first-person, the mode may be subjective, or stream-of-consciousness; if third-person, objective reporter, subjective (with relation to one or more of the characters), stream-of-consciousness, or omniscient. As the students direct short passages it will become clear to them what an author can achieve by selecting a particular point of view. The choice of point of view is a crucial matter, since the same incident told from different points of view becomes different incidents.

When first-person narration is employed the action seems already to have taken place. Though the first-person narrator is present at the time of the telling, he is speaking after the event. This mode is significant, for example, in didicating how one's own experiences and motives can be perceived quite differently in retrospect. [See "The Use of Force" by William Carlos Williams(in Short Story Masterpieces) and the Prologue from Invisible Man (Excerpt I in Appendix D) as examples.] In some first-person narrations, however, it is difficult to make the distinction between the time of telling and the time that the event actually took place. Much stream-of-consciousness narration takes this form; it is seen in some modern fiction which conveys the flowing together of different periods of time in the outer as well as inner experience.

When third-person narration is employed, the action may seem to be taking place in present time or past time. Authors using this mode can get into the thoughts and feelings of one or more characters (subjective) and can give the reader an all-knowing perspective about situations, events, and people (omniscient). Some authors use indirect discourse, with the narrator exercising great control by having him report what characters have said, instead of having the characters tell us through direct dialogue.

A third-person narrator's position may shift several times throughout a work as he observes the same scene from different angles of vision, or through the eyes and mind of different characters. [James Joyce's "The Boarding House" in Short Story Masterpieces is an example.]

It is not our intention here to suggest that the student memorize the labels attached to different points of view. We hope that they will be able to employ a given mode to achieve a desired effect in their own fiction.

Introduction to the Technique: Working in groups, the students should think of a particular situation that can be portrayed through body stance and motion. They can then decide on a narrator and place him somewhere in the scene to indicate what position he might be taking toward the events. Then upon request of the instructor) a tableau should be formed which becomes animated. Guidelines follow:

A. The Situation

Is there a conflict?
What is the setting?
What is the overall mood?

B. The Characters

Who are they?
What is their relationship to one another?
What is each one's attitude?

C. The Narrator

Who is he?
(Look at position--higher, lower, father away, close to one character, etc.)

Is he involved or detached?
(Look at his facial expression; his stance)

What is his attitude?
(Toward the whole scene: toward a character)

What would be his tone of voice?

STUDENT AS DIRECTOR: Select a passage from a work of fiction. Read it carefully and decide on the number of characters needed. Select persons to portray those characters as well as a narrator. In some cases, he may want to portray visually the various selves revealed within a main character (i.e., emotional, religious, political; or private thoughts vs. overt statements and actions). Extra actors may be needed if such a technique is employed. In any case, the student must visualize the narrator as well as the characters as certain physical types. The narrator should dress according to the student's vision and assigned positions, gestures, and mannerisms in keeping with his mode of speech. Though an author does not specify patterns of behavior for the narrator, one can infer them from knowledge of human personality patterns. HINTS FOR THE DIRECTOR to follow:

1. Indicate at what points the narrator should relate to the audience.
2. Designate narration that can be divided between narrator and character (inner thoughts shared).
3. Designnate lines that narrator and character can say in unison.
4. Designate places in the script where the narrator should move or walk, sit or stand.
5. Indicate the narrator's rate, rhythm, and flow of speaking and moving (fast, slow; steady, halting, disconnected).
6. Note when narrator should change his tone of voice. (Be sure the tone supports the pervading mood.)
7. Point out words or phrases he should emphasize, because these words show a certain attitude toward characters or situation.
8. Note when he should pause to allow action to take place:
9. Note when characters should "freeze" to allow narrator to comment.
10. Point out clues to the way the characters should look, walk, act, and speak.
11. Sketch each major scene, indicating position of furniture and

characters.

12. List properties and costumes.

The process of working out passages for staging will help the students to take a closer critical look at the work: not only what the narrator says, but also how he says it (style). Close attention to the language should increase an insight into the techniques authors use to mimic expressions, feelings, bodily postures, tones of voice, attitudes--i.e. the whole human expression.

STUDENT AS ACTOR: As an actor portraying a character, the student will gain insights into that character's behavior, emotional conditions, personality, motivations, and movements. By reading aloud, he will focus not only on what he says but how you think he says it. The student must have the intonations, tempo, and inflections that the style suggests. As a result, he should realize within himself an increased awareness of and sensitivity to the power of language.

STUDENT AS SPECTATOR: Observing passages acted out in the classroom will help the student to hear, feel, and see more clearly than he would ordinarily through silent reading. Thus his own interpretations of a work may be compared and contrasted with those of his classmates, resulting in greater understanding of and insights into narrative fiction. When he compares two presentations, he should look for the following:

1. Attitude of characters toward event

2. Point of view of narrator--objective reporter, subjective; omniscient

3. Attitude of narrator toward event

   His rate of speech (fast, slow)
   His mood and tone of voice (excited, sad, sympathetic, etc.)
   His positions and movements

4. What was your reaction to the event? the characters?

5. What was greatest difference between the two presentations?

STUDENT AS CRITIC: The student becomes a critic who is interested in how successful a writer is at presenting his subject. Through acting and reading orally, directing, and observing presentations, his ability to understand the intricacies of a text will improve. At the same time, it is hoped that the student's critical and analytical skills will make both the reading and writing of fiction much more enjoyable pursuits.

STAGING: The staging of the story should take place downstage, close to the audience. The scene should be set up according to the way it is visualized in the mind of the student director. The verbal text is more important than scenery. Any scenery selected--chairs, tables, desk--will be more functional than realistic; merely something physical that the actors can relate to.

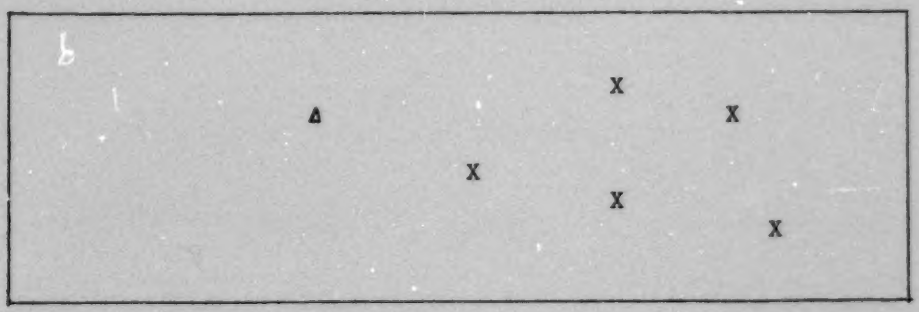
Properties are used as suggested in the story, or as an extension of the reader's interpretation. In many instances, they may easily be pantomined instead of actually handled. If props such as a cup and saucer, a cane, hat, pipe, or glasses will help to establish a person's character and personality (even the narrator's), they should by all means be used to advantage. In some cases, a sound effect or music may be employed to establish a mood or to simulate a sound which occurs in a scene.

A. The Narrator (See Diagrams)*

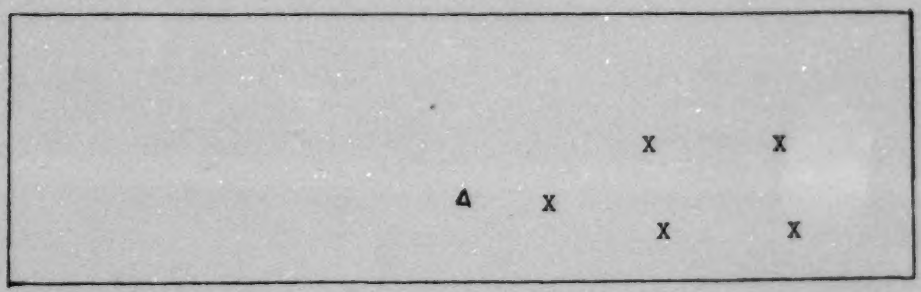
1. The narrator may begin close to the audience to invite them in on the story, then recede as the story progresses, moving again according to the suggestions below. He has the freedom to move in time and space.

* Δ = Narrator X = Character

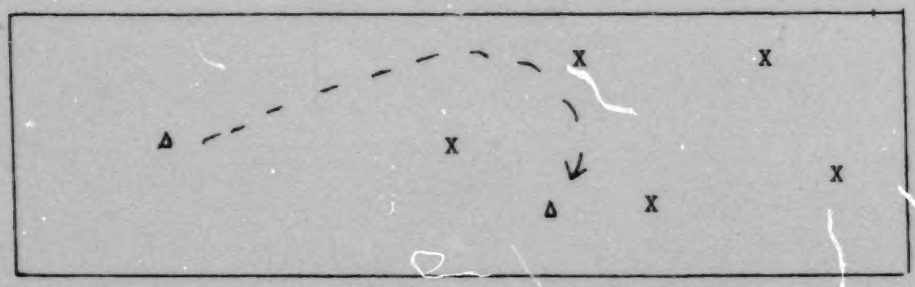
2. The narrator stands or sits away from the characters when he is describing them physically or when he is the objective reporter type.



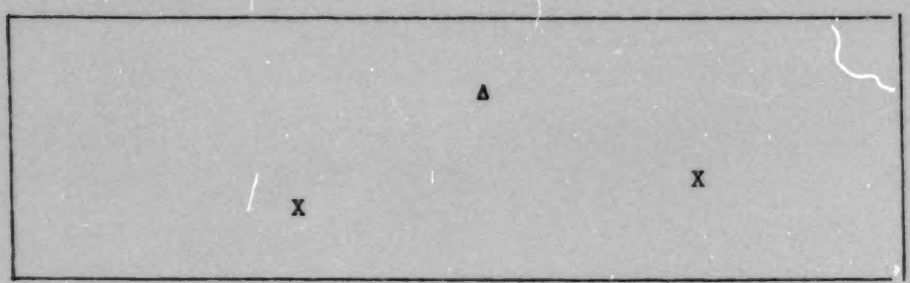
3. The narrator stands or sits next to the character when he is subjective and omniscient, relating thoughts and feelings of that character.



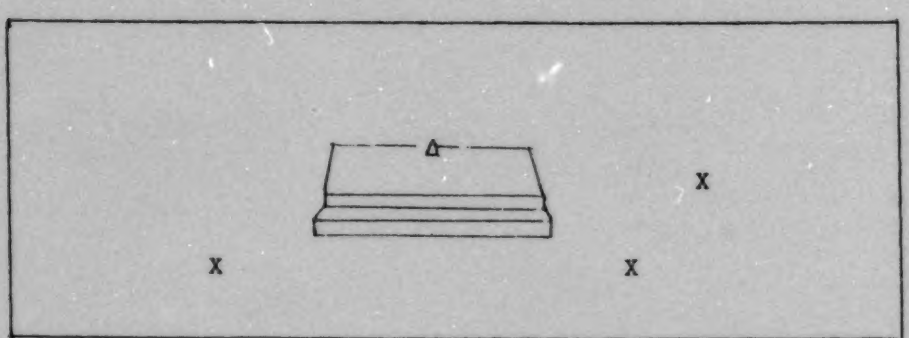
4. The narrator moves in and out of the scene when he alternates between objective reporting and subjective omniscience.



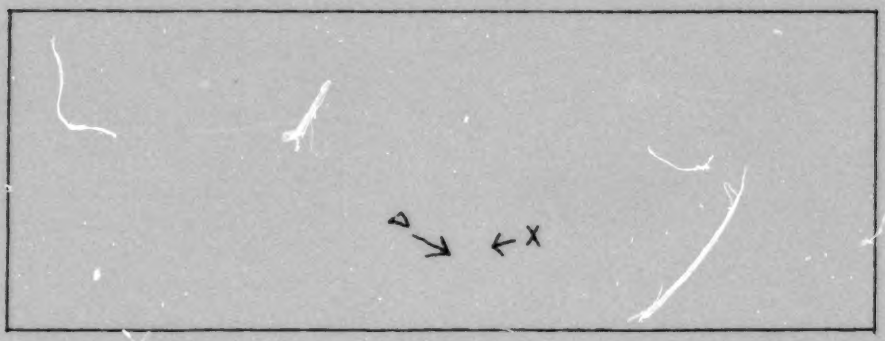
5. The narrator may be central if he gives equal attention to characters asn if he manipulates the action of all. If he controls, he might stand as the characters sit; if he shares, he might stand or sit on the same level.



6. The narrator may be placed on a higher level than the others if his language is elevated in contrast to the diction of the characters, or if he has a deprecatory attitude, remaining objective and aloof. [See A. E. Coppard's "The Third Prize" in Short Story Masterpieces.]



7. The narrator may face a character with whom he is closely related (first person or third person subjective omniscient) at times of special recognition about the self, or of examining one's own motivations, or physical examination in a reflection, or talking to oneself, etc.



8. The narrator (first person), separated from the characters and actions by time element, has two choices:

   a. He may stand or sit apart from the scene he describes if the story indicates his present whereabouts separated from the events he recalls.

   b. He may move into the scene after establishing a distinct time and place, placing himself close to the main character. If this character is his younger self a distinction might be made in reactions: the narrator recalling events might be amused or merely reflective, for example, while the younger self participating in the events may be terrified or dumbfounded.

      The placing of the two closer together would make the distinction in emotional reactions clear to the audience, the reader, and the student.

A QUESTION OF CHOICE

Materials Required: Excerpts from:

The Hidden Persuaders by Vance Backard
(Student Manual - Choice)
Brave New World by Aldous Huxley
(Student Manual - Choice)

Alternative and Supplementary Materials:

The Visit by Friederich Durrenmatt (Evergreen)
The Lottery by Shirley Jackson (Avon)
"Gyges' Ring," From Plato's Republic, Book II
Crime and Punishment by Fyodor Dostoyevsky (sections in which Raskolnikov wrestles with the question of whether it is permissible to kill a "useless old woman for the greater good of mankind) (Modern Library College Edition)
The Daemon Lover and The Lottery, read by the author, Shirley Jackson (Folkways) Recording # L 9728
End of The Road by John Barth
"The Shape of Things in 1986" by Aldous Huxley From True Magazine, February, 1961
"The Patient's Right to Die." by Joseph Fletcher From The Inquiring Reader
Dialogues of Plato
Myth of Sisyphus by Albert Camus

The purpose of this initial unit, "A Question of Choice," is to introduce the student to the concept of choice in a situation where there is no right or wrong answer, a situation in which each must arrive at his own conclusion through the exercise of personal judgment. Such an approach, we hope will assist the student in considering the more basic existential concept that although man is always free to make a choice, in many instances that choice is one of an attitude toward a situation rather than one of a conscious or deliberate act which will produce a predictable or foreseen consequence. It is not our purpose to preach or set forth any basic doctrine upon which choice should be made, but rather through a student oriented approach bring the students to a clearer understanding of how they exercise choice.

The chief value of the material in this unit is that it is totally student oriented, drawing on the students' own social, moral, religious, and intellectual values, some of which they have already formulated, some of which they will develop in the course of discussion, and some of which they may reorient by the time it is ended. (Since this unit has no "text" to be understood as a preliminary, nor a "correct' answer to the moral question it raises, students are more willing to express and defend their ideas. Even the most taciturn soon realize that the discussion does not necessitate discovery of a predetermined goal or agreement with the teacher's personal view, because on this particular question the validity of a response depends entirely on its significance to the speaker.)

There is absolutely no need to reach a conclusion in this unit; rather, the hope is to encourage an attitude of inquiry--in this instance, even open controversy. If students can be helped to see that learning does not always involve arriving at a single answer or even a consensus--the more disagreement in this discussion, the better--then they may be more willing to risk opinions on questions raised by other units concerned with more specific subjects, or particular works of literature or art. Certain considerations may arise in the course of discussion which, although they are not mentioned in this unit, maybe directly relevant to it. This may move the discussion in an "unanticipated" direction, but again it will illustrate for both teacher and students the flexibility of all units, the absence of rigorous procedures, and the possibilities inherent in creating an atmosphere of intellectual freedom and inquiry.

Materials

The materials, if any are desired, will depend upon the approach the teacher wishes to use in presenting the moral question in this unit. Magazines and newspapers are good sources of pictures representing either an idyllic society or the evils that plague mankind. Descriptive prose excerpts or reproductions of paintings can be easily obtained.

The unit may be introduced by simply posing the following question:

"If you thought one small act, could save all of humanity from worry, disease, crime, ignorance, poverty, and fear--from all that plagues it--would you?"

The small act? Why, to kill a mandarin, of course. You merely press a button and somewhere in China, a mandarin, an old bearded man whom you have never seen and about whom you know nothing, will die. That's all. Then the miracle of a world in which no child need ever again stare through his tears and hunger at the war machines of brutal aggressors, a world from which illness, crime, ignorance and poverty have fled, could be a reality. Only needed is that one, almost imperceptible act. Would you kill your mandarin?

In Paris, prior to World War II and after, the French intellectual community, including such persons as Sartre, Gide, Camus, Cocteau, posed this question first to each other, then to the intellectual community at large. The answers were strongly opinionated and fiercely debated.

"To kill a man for any reason is a barbarism, a needless act."

"Who can say that this very man, this mandarin, might not be at a point of contributing something to world society that might do as much for the world but without killing a single person."

"What difference would it make? After all, millions of people die every day."

"Someone dies; someone else is born."

"Perhaps if someone else could kill him, all right, but I could never be the one."

"Am I to play God? How do I know the world proposed would be so good? What of that mandarin? Who am I to dispose of his life?

"The only thing wrong with it is that he would be unknown. The savior of the whole planet, a man surpassing Jesus, would only be a dead, yellow man, decaying in some filthy country."

"One would have to know him to kill him, but if one knew him, one perhaps could not kill him."

"Yes, I would. To have such a world would be worth this little sacrifice. After all, the man is old and would soon die anyway."

"We are civilized. Let us leave the sacrifice of human beings to the savages."

"Morality is nothing. Life is all."

The teacher might confront the class with this problem in a variety of ways, and should feel free to experiment with different ones each time he tries the unit. One might simply hold up the daily newspaper, if it contains any information about those killed in battle, or a local murder, and then write on the board (or elicit from the class) the Scriptural Commandment: "Thou shalt not kill." To whom was this directed? How comprehensive or restrictive is it. Are there any exceptions? If so, what justifies them? If not, how do we account for the obvious violations of the Commandment recorded in the daily paper? Does it mean that one should not kill for love, honor, country, gain, salvation? In self-defense, or in war? The teacher could sample as many student attitudes as possible, encouraging cross-discussion and even division; and when things seem to have reached an impasse--with students vehemently defending their own positions-- introduce the mandarin.

Or, the teacher might proceed more quickly to the problem of the mandarin by introducing a description or a painting or a slide of an idyllic society, or an Arcadian scene, and asking: if you could achieve this kind of tranquility, permanently, for all mankind, by a single act of a particular nature, would you commit the act? Of course, students will be curious to know what the act would be, and the teacher may either begin by asking whether, and why, the nature of the act would matter, since the end would be so desirable; or he may proceed directly to a discussion of the mandarin.

Conversely, the teacher might prefer to begin with magazine or newspaper pictures representing various evils in the world--crime, disease, poverty, war, etc.--and then ask: if you, through a single act, could save all humanity, present and future, from all that oppresses it, would you commit that act? Again the answer might be "That depends," and the teacher might want to discuss why this is at all important, given the desirable end. (Hopefully, some student might even question the desirability of such an end.) The teacher must once again use his own judgment in deciding the most appropriate moment for defining the required "action"--the killing of the mandarin.

The way in which this small act is described may be of some significance, and it should be clear that the act is symbolic or representative; the victim need not be either Chinese, or bearded, or even old. The teacher can decide the terms of his definition; the following is only an example (simply remember

that the ensuing discussion will be in part controlled by the way you present this question): if, by pressing a button, you could kill an old Chinese mandarin living in a distant part of the world, unknown to you, and by this gesture assure permanent peace to mankind, banishing forever ignorance, fear, poverty, crime, and sorrow--would you press that button? Of course, simple "yes" or "no" answers are only a beginning; the reasons behind a position are what should be elicited. Wherever possible, the teacher should juxtapose one student's attitude with an opposing attitude of some other student; for example, if one adopts a fundamentalist religious position and another a stance of moral relativism, the teacher can point out the implicit contradictions and let the students take up the argument.

One can never predict in advance the total response of students to this problem; they may not see it as a dilemma at all; they may all agree to press the button, or not, after prolonged discussion. The teacher might be prepared to stimulate further inquiry by introducing questions like the following, should they not come up themselves: Does it matter whether the mandarin was aware in advance of his fate? Suppose he were to volunteer? Would this exonerate the person who pressed the button from responsibility for his action? Suppose "you" were the mandarin yourself; does martyrdom or willing sacrifice alter the context of the original question? Would we want to eliminate suffering from human experience (if two persons couldn't avoid it in the Garden of Eden, how could nearly two billion--or are there loopholes of logic and reasoning in the last question)?

Perhaps a consideration of Viktor Frankl's statement may allow students to approach that question from another perspective:

> Man is not free from conditions, be they biological or psychological or sociological in nature. But he is, and always remains, free to take a stand toward these conditions; he always retains the freedom to choose his attitude toward them*

Remember, the injection of such a comment is to stir and stimulate discussion only. There are no correct answers.

There are many possible ways of terminating this unit, just as there are numerous ways of beginning it. Since the emphasis is not on conclusions or consensus, the teacher may wish to leave the issues unreconciled, as a source of further stimulation beyond the classroom, as it were. Students may then be inclined to carry away with them some of the conflicting views they have encountered, deriving satisfaction merely from the opportunity to express themselves, and to meet others, including their teacher, on equal intellectual grounds. But if a teacher feels that he wants to move toward some summation of views (rather than a "conclusion"), he might end by asking each member of the class to tell or write whether he would press the button, and why. The results are sometimes dramatic.

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*Frankl, Viktor E., Psychotherapy and Existentialism, Simon and Schuster, New York, 1968 p. 3

Final caution: some inquisitive student, encouraged by the openness of the discussion, might decide that his teacher should have an opinion too, and be willing to share it with his class. So he may ask you: would you press the button? Why?

After students have resolved--individually or collectively--whether they would push the button to kill "their" mandarins, the teacher can turn the discussion to consideration of personal choice by writing on the chalk board John Barth's assertion that "Choosing is existence; to the extent that if you don't choose, you don't exist." (End of the Road, 1958.) How does the failure to make choices negate our existence? Just how much choice do we really have in our lives? What about unconscious choices? Are they as significant in our lives as the deliberate, conscious ones?

At this point, consider the quotations from Vance Packard's The Hidden Persuaders (Student Manual - Choice)

1. Many of us are being influenced and manipulated, far more than we realize, in the patterns of our everyday lives. (Page 1)

2. Take, for example, the case of a cinema in New Jersey that was flashing ice cream ads onto the screen during regular showings of film. These flashes of message were split-second, too short for people in the audience to recognize them consciously but still long enough to be absorbed unconsciously. A result...was a clear and otherwise unaccountable boost in ice cream sales. (Page 35)

3. ...think of what it can mean to your firm in profits if you can condition a million or ten million children who will grow up into adults trained to buy your product as soldiers are trained to advance when they hear the trigger words "forward march." (Page 136)

How do the students feel about this type of unconscious manipulation? Should some people be entrusted with the power to manipulate the masses in this way provided this power were always used for the manipulation in spite of the good it may do him? Similarly, does a man have the right to be unhappy even if society has means of insuring his happiness?

If students seem to be interested in this concept of man's inalienable right to unhappiness and/or his right to resist manipulation even for his own good, the teacher might offer the following passage from Aldous Huxley's Brave New World for consideration: (Student Manual - Choice)

> "My dear young friend," said Mustapha Mond, "civilization has absolutely no need of nobility or heroism. These things are symptoms of political inefficiency. In a properly organized society like ours, nobody has any opportunities for being noble or heroic. Conditions have got to be thoroughly unstable before the occasion can arise. Where there are wars, where there are divided allegiances, where there are temptations to be resisted, objects of love to be fought for or defended--there, obviously, nobility and heroism have some sense. But there aren't any wars nowadays, The greatest care is taken to prevent you from loving any one too much. There's no such thing as a divided allegiance; you're so conditioned that you can't help doing what you

ought to do. And what you ought to do is on the whole so pleasant, so many of the natural impulses are allowed free play, that there really aren't any temptations to resist. And if ever, by some unlucky chance anything unpleasant should happen, why, there's always soma to give you a holiday from the facts. And there's always soma to claim your anger to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half of your morality about in a bottle. Christianity without tears--that's what soma is...We prefer to do things comfortably."

"But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin."

"In fact," said Mustapha Mond, "your're claiming the right to be unhappy."

"All right then," said the Savage defiantly, "I'm claiming the right to be unhappy."

"Not to mention the right to grow old and ugly and impotent; the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen tomorrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind." There was a long silence.

"I claim them all," said the Savage at last.

Is freedom of choice and self-determination a precious right even at the risk of incurring disappointment and unhappiness? If some students argue that this is not a realistic choice, that we do not have soma or actual ways of conditioning people, point out that the Vance Packard excerpt proves that we do now have the power of unconsciously manipulating people, not too far removed from what is done in Huxley's Brave New World, and that modern drugs like tranquillizers and LSD have brought us to the threshold of controlling temperament and possibly personality. The teacher might also read to the class the following prophesy from Huxley's article "The Shape of Things in 1986" (True, Magazine, February, 1961):

> "Even more revolutionary will be the coming discoveries of new mind-modifying and mood-changing drugs. Virtually non-toxic psychic energizers will make it possible for a man to become more alert, more capable of sustained attention and prolonged intellectual effort. Virtually non-toxic tranquillizers will turn hostility into kindliness. And along with these there will be virtually non-toxic evokers of visions, transfigurers of reality."

Allow students to discuss further man's right to choice and self-determination vs. society's right to control individuals for the general good. Then, when the opportunity arises, ask the class how far man's or society's right should be extended. Would man, as part of his right of self-determination and freedom of choice, have the right to take his own life? Should society, as part of its right to provide for the common good, have the right to determine who is fit to live? Should either man or society have the right to decide whether it is more merciful to let a suffering person find release through death?

Read to the class the following excerpt from Joseph Fletcher's "The Patient's Right to Die" (The Inquiring Reader, D.D. Heath and Company, 1967):

> "In truth, the whole problem of letting people "go" in a merciful release is a relatively new one. It is largely the result of our fabulous success in medical science and technology. Not long ago, when the point of death was reached, there was nothing that could be done about it. Now, due to the marvels of medicine, all kinds of things can keep people "alive" long after what used to be the final crisis. For example, there is the cardiac "pace-maker," a machine that can restart a heart that has stopped beating. Turn off the machine, the heart stops. Is the patient alive? Is he murdered if it is taken away? Does he commit suicide if he throws it out the window?"

Socrates is reported to have said, "Then he, or any man who has the spirit of philosophy, will be willing to die; but he will not take his own life, for that is held to be unlawful...a man should wait, and not take his own life until God summons him, as he is summoning me." (Dialogues of Plato). But Albert Camus says that a man's fate is "a human matter, which must be settled among men." The Myth of Sisyphus. By extention, Socrates' statement would suggest that "mercy killing" as well as suicide should not be in the power of either man or society; while Camus' suggests that men have such a right.

Invite students to express their reactions to these two statements and their implications, and to state their feelings concerning man's choice to take his own life or to end the unendurable suffering of another.

Some students may like to enact a two-man drama, in which one student might take the part of a psychiatrist working at a Suicide Prevention Center and another student the part of a man who has called the center because he is sure that he is going to commit suicide in a very few minutes. The potential suicide could defend his proposed action, and the doctor would have the task of convincing him that he must preserve his life, whatever his problems.

Suggested Writing Assignments:

1. Students could be asked to trace the events and decisions which led them to this particular classroom on this particular day, pointing out as much as possible the choices which faced them.

2. Ask students to consider carefully this question: Were you conditioned unconsciously by your parents and teachers to go to college, or did you make a conscious choice? Have them write, in retrospection, how they now think their decisions were reached, citing incidents to support their conclusions.

3. Some students may prefer to write their opinions concerning the motivation of a potential suicide. Have them consider this question: Is the person actually making a choice, or is he a victim of a compulsion?

4. Students might be interested in expressing their opinions concerning the sacrifice of one's life for another. When a person makes the choice

to sacrifice his life in order to save the life of another person, is this act regarded as heroism or suicide? Does it matter whether the choice is made instinctively or as the result of conscious deliberation?

EUTHANASIA

Materials Required: "Euthanasia - A Human Necessity" by Harry Benjamin (Student Manual - Choice)
Arguments Pro and Con Euthanasia (Student Manual - Choice)
Tape Recorder

Alternative and Supplementary Materials:

Essays:

"Even Nice Girls" by Gail Green, From Contemporary American Thought
"My Negro Problem - and Ours" by Norman Podhoretz, Contemporary American Thought
"The White Problem in America" by Lerone Bennett, Jr., From Another View: To Be Black in America
"The Case for Black Separatism" by Robert S. Browne, From Another View: To Be Black in America

Other Works:

Choice of Straws by E.R. Braithwaite,
"Euthanasia", From Morals, Law, and Life by Cahal B. Daly
"Euthanasia", From The Sanctity of Life and the Criminal Law by Glanville Williams
Choice and Challenge for the American Woman by Gladys E. Harbeson
Choice of Weapons by Gordon Parks
A Choice of Masks by Oscar Pinkus
The Choices by Norman Thomas

Films

The Bad Seed
They Shoot Horses, Don't They?
The Slender Thread
Bramble Bush
Sayonara

Plays for Discussion:

The Bad Seed
An Act of Murder
Without a Stitch by J. Bjornebor

Resource People:

Invite members of the legal, religious and medical professions to discuss their views of euthanasia.

This unit, which focuses upon the essay, may come at any point in the choice unit, but if it immediately follows the first unit A Question of Choice or comes at the end of the sequence, the ideas in the "Mandarin" lend themselves admirably to comparison of ideas in the first essay "Euthanasia." Many of the questions also will be basically the same.

Since college students are or will be involved in issues outside of their major discipline possibly, several general areas are suggested and seem relevant for the decade of the 70's. The essays suggested include the struggle for women's rights and human rights. Consider the wealth of material on the feminist movement and the anti-discrimination bills passed under the Johnson Administration and issues still being studied now. Even the comic strips have serialized the feminist movement. In this country, the issue of school desegregation has not been solved, and so the principle of freedom of choice is still with us. Many of the students we teach will be directly concerned with this issue as they become teachers and parents. Moreover, students are helping to shape the degree of choice in the course of their college training and so student unrest involves a broad area of choices. Another broad area is sexuality which cannot be ignored. The unisex clothing styles and sex transformation are no longer science fiction, but science fact. We see law, medicine and religion changing policies about homosexuality almost each day. Finally, for Black students as well as white students, the conflict of black separatism looms above us.

Other essays may be substituted in place of the suggested ones if the teacher believes others are more relevant and interesting.

A newscast in the manner of the evening T.V. or radio news is one way to begin this unit. If video tape is available, the teacher should use it to enhance and make the newscast come alive. If video facilities are not available, the teacher should use a tape recorder to duplicate the effect of a radio newscast. (Student Manual - Choice)

Following the newscast, the teacher should promote discussion of the ideas of mercy killing. After discussion, there should be reactions also on the musical selection. Student response will give the teacher her direction.

Secondly, improvisation could follow. The students may be asked to depict a possible conflict of emotion between a doctor and a patient. The situation would be the doctor who believes in euthanasia but is cognizant of the law that would declare him a murderer and a patient who is suffering unbearable from an incurable disease. Have several demonstrations. Discuss them. Set up other conflicts: parent-child, doctor-very young person, child-elderly parent.

Third, from the improvisation, the class may move into impromptu dialogue. They could use the same situations from the improvisations or others may be suggested.

In many areas old movies are constantly repeated. Several treating the theme of mercy killing may give the students material to discuss, react to, or enact in the impromptu dialogues. (see Bibliography)

Following use of the newscast, improvisation, and impromptu discussion,

return to the question of the broadcast: if undesirable people in our society had to be eliminated who would they be? Why, or how would you justify their elimination? Students or teacher could list the candidates on the board. Or more interesting, have students make a tableau or pantomine the candidate and the class could guess who the candidate is; make a list. A list could include:

1. vegetables (human)
2. KKK - Panthers
3. Thalidomide defectives
4. incurably retarded
5. incurably diseased
6. despots, tyrants
7. drug addicts
8. deformed
9. oppressors (general)
10. old useless people (senile)
11. hardened criminals
    e.g. Tate murderers, child molesters, etc.
12. suspected criminals

After the tableau and discussion are exhausted the assignment could be a collage: "My candidates for Euthanasia." The teacher might do one which could be the introduction to the study of argumentation and how language is used convincingly. (Another aspect of how language is used effectively is euphemism or "double talk.")

Have students read the essay "Euthanasia" by Harry Benjamin.

The following are suggested to stimulate discussion and examination of ideas in Benjamin's article.

1. Is everybody's death really a tragedy?
2. Instead of deciding to push the button to kill the mandarin, would you pass a law to legalize mercy killings?
3. How much choice do we really have in our lives?
4. Should some people be in a position to manipulate the masses in any way (censorship of books, movies) provided this power were always used for the general good?
5. Does a man have the right to be unhappy even if society has means of insuring his happiness? to take his own life? to resist manipulation for his own good?
6. If a person sacrifices his life for another, is it heroism or suicide?
7. Does the society have the right to decide that a person should suffer?

Activity with Language:

Divide the class into sections; give them a definition for euthanasia. Have them enlarge the definition.

Examples

1. "deliberate easing into death of a patient"

2. "to pass upon the midnight without pain"

3. "shortening life and accelerating death"

4. "gently and humanely extinguishes the patient's life"

5. "let people go in a merciful release"

The students might write three other expressions that match and enlarge the sample. Reverse the language and strip the sentimental tone. What is the effect?

Suggested Questions on Language:

Words

Are the words slanted in any way? charged with emotion?

What words have definite connotations?

Persuasion

Are there any hasty generalizations?

Are there any false analogies?

Are there glittering generalities?

Style

What seems to be the attitude and purpose of the writer?

Who is the audience, the situation (or occasion)?

Suggested Writing Assignments:

Assign a debate or dialogue (see sample pro and con dialogue below that may be used as a starter).

Pro-Rebuttal (Alternating Statements from each side)

Neg:
Pro: Camus has said a man's fate is a human matter which must be settled among men.

Neg:
Pro: Society has a responsibility to its inhabitants, and thereby society has a right to control individuals for the general good, and this is good and is right.

Neg:
Pro: Who, well thinking among us would not, through one small act, save all of humanity from worry, disease, crime, ignorance, poverty and fear from all that plagues it? Could you deny your country such a boon?

Neg:
Pro: Someone dies, someone else is born.

Neg:
Pro: What difference would it make? After all, millions of people die everyday.

Neg:
Pro: Morality is nothing, life is all.

Neg:
Pro: Aptly penned by Ogden Nash:
"People expect old men to die, they..look
At them with eyes that wonder when

The following statements may stimulate students in writing an essay.

1. Socrates said that a man should wait, and not take his own life until God summons him.

2. The old people in this society, who may be deemed no longer fit,want problems, not comfort only, not efficiency at any cost; they want freedoms! life! not expurgated and bedezened, but life in its grandeur, in its whole.

3. To kill a man for any reason is a barbarism, a needless act.

4. Who am I to dispose of life? Am I to play God?

5. We are civilized. Let us leave the sacrifice of human beings to the savages.

6. Thou shalt not kill.

7. "Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in his hand
Who saith, "A whole I planned,
Youth shows but half; trust God:
see all, nor be afraid!"

From "Rabbi Ben Ezra" by Robert Browning
Immortal Poems of English Language

Statements - Pro and Con euthanasia in the Student Manual - Choice can be used to stimulate writing.

Ballads in different voices (old person, imbecile, weakling)

Satire - commercialized killings of all kinds especially if the student is negative.

Instant writing from the collage - impressions or extended essays.

Research: position held by law in the student's home state, country, medical and religious professions.

Write dialogue between a staff member of a suicide center and a patient on the telephone.

Monologue reflecting conflict for the decision maker.

DEATH AND CHOICE

Materials Required: "If We Must Die" by Claude McKay(Student Manual - Choice)
"The Unknown Citizen" by W.H. Auden(Student Manual - Choice)
"Do Not Go Gentle Into That Good Night" by Dylan Thomas (Student Manual - Choice)
"The Choice" by Hilary Corke(Student Manual - Choice)
If We Must Die and Little Boxes taped recording which accompanies Choice sequence)
Do Not Go Gentle for A Child's Christmas in Wales and Five Poems, Volume 1 Caedmon TC 1002

Each of the poems in this unit deals with some facet of death and choice. In presenting this unit, we suggest that "If We Must Die" and "The Unknown Citizen" might be studied independently, while "Do Not Go Gentle" and "The Choice" might be studied together. However, each teacher should feel free to use the poems of this unit as he feels they will fit the needs of his class.

"If We Must Die"

"If We Must Die" shows a defiant speaker who encourages an unnamed "we" to choose fighting and death rather than to accept continued oppression. Before discussing the poem, however, the teacher may wish to use the following exercise as a means of getting the students "into" the poem. Reproduce enough copies of the poem for each student. In typing the poem, double or triple space, leaving enough room between each line to be able to cut each line into a strip. Before cutting each line into strips, number each of the fourteen lines at random (2, 4, 10, 7 etc.). Enclose each copy of the poem, cut into fourteen individual lines, in an envelope. After distribution, ask the students to arrange the snippets in any order they think best. Then have them select any word or phrase or line from the arrangement that they think will make the best title or that suggests what the material is all about.

After the students have had approximately ten to fifteen minutes to work with the arrangement, ask for volunteers to put their arrangements on the board. If the poem seems too long for a blackboard exercise, have the students read their arrangements by giving their choice of numbers and comparing them with the other numbers in the group. However, if an opaque projector is available, use it to project the students' poems onto the board.

Discuss the various choices the students have made for the title of the selection. Let them support their titles by using information from the given material.

Perhaps some of the students used a paragraph form while others chose a poetic form. Ask the students to discuss and defend their choices. After the discussion, the teacher may point out that the lines are a part of a poem and pass out mimeographed copies of the poem arranged in the form chosen by the author.

Although the teacher need not emphasize rhyme scheme, she may wish to point out both the way in which the lines rhyme (abab cdcd efef gg) and the fact that a fourteen-line poem arranged in such a manner is known as a "sonnet".

A less technical examination of the poem's organization might consider the build-up of animal comparisons (hogs, dogs, monsters) mounting to the end of the eight-line portion, followed thereafter by marked change of tone and the exhortation to the listeners to die "like men." Students may be asked to look at the use of "pack" in the next to last line and to consider what has happened to the animal image by this time. What, in general, is the significance of the author's use of this kind of imagery? What connotations are suggested by the animals he picks and by the word "pack?" Students may be able to point to more flattering uses of animal imagery in other poems or in prose fiction. (Why, for example, are "dogs" taken for a derogatory comment, while "cat", "kitten", "puppy", "lion", or "tiger" are usually spoken in affection or praise?)

Other possibilities: Lines one through four of the poem as McKay wrote it tell how "we" must not die. In your own words tell the condition of "we" now.

Lines five through eight tell how "we" should die and "why". Tell exactly how and why "we must die."

After the discussion of the poem, ask the students to read the poem in the way in which they think the author felt when he wrote the poem. (These readings of the poem may be taped.) After several students have read them orally, play the recording of "If We Must Die" in which McKay reads his own poem. Let the students give their opinions of the author's reading. The teacher may point out that authors at times seem almost unaware of the force of the words that they themselves have written.

A possible writing assignment may be: Have the students fill in the blanks with words or phrases of his own choice:

If I must_____let it not be like_____. Or,

If I must _____let it be like_____.

Then ask them to write either a poem or a prose piece developing or justifying the kind of statement he has made.

"The Unknown Citizen"

Play the recording: "Little Boxes" What were some of the things mentioned in the recording? What seemed to be peculiar about the people? Let the students name places that they think fit the descriptions in the recording.

Before passing out the copies of the poem, write the title of the poem on the board. Do you think it is possible for a citizen to be unknown? If so, give examples.

Give the students time to read the poem silently. Then ask for volunteers to read the poem aloud. Does there seem to be a difference in the way in which the people in "Ticky Tacky" and the "He" in the "Unknown Citizen" or the "we" in "If We Must Die" view life? How would the "he" in "The Unknown Citizen" respond to the call to action in "If We Must Die"?

Look closely at the first five lines of the poem. What do you think is the speaker's attitude toward "he"? Read the next lines of the poem. The suddenly humorous rhymed couplet (retired, fired) and the absurd name of "Fudge Motors Inc." begins to make more explicit the kind of attitude the speaker seems to take. How does the speaker seem how to feel about the "he"? Cite examples from the poem to support your choice.

Look with the class at the remaining portions of the poem. Certain words other than those at the beginnings of lines are capitalized. Why do you think the author capitalized these words?

In line 27 what implications are made by the phrase "their education?" Whose education are we talking about here and how do students feel about this attitude today? How would you respond to the questions and answer given in lines 28 and 29? Read the last two lines aloud. What is the speaker's attitude? Who is the "we"? In these two final lines, students may also be asked about the sound of Auden's voice and the degree to which he has succeeded in generating a sound of irony. Ask students to think of expressions that they have heard in which a person was saying the opposite of what he meant--and made that fact clear.

Another writing assignment might grow from asking students to look at the time period of 5 P.M. to 10 P.M. in their own lives. Have them write down what they do at each hour or half hour. It will be interesting to compare the lists. What generalizations about all people who live in a single city can be made? Which ones are difficult to make? It might be effective at this point to ask students whether or not the Auden poem has any relevance to <u>us</u>? Is Auden describing a freakish situation? How would American ad-men, salesmen, and military leaders look upon the "unknown citizen"? If, at first contact, the students found the word "unknown" bewildering, how do they feel about it now?

"Do Not Go Gentle" and "The Choice"

Before the students have examined the poem "Do Not Go Gentle Into That Good Night", the teacher might initiate the discussion by asking about the title. Without prior knowledge of the poem, what do they think the words "good-night" might mean? Some suggestions might include: sleep, death, good-bye.

After students have discussed the possibilities of meaning as they appear in the title, the teacher should present them with a copy of the poem. (Student Manual - Choice) Discussion might then be initiated with the question of just how much choice a man has in regard to his own death. If a man cannot choose, ultimately at any rate, <u>whether</u> or not he is going to die, can he choose <u>how</u> he will meet the necessity of his death? And, do the students think that it matters how a man comforts himself in the face of death? Can the way a man dies add anything ultimately to the way he has

lived? or vice versa?

At this point the teacher could write on the chalk board two lines from the Corke poem: "On the whole/Men die asleep or else disgracefully;/But not all men." The students may want to discuss this idea--and some may disagree with Corke. After the discussion the students can read the Corke poem and discover for themselves how he describes three people who died neither asleep nor disgracefully. Some interesting discussion might come out of the last line of the poem, "And what shall I choose, if I am free to choose?"

A possible writing assignment could grow out of a consideration of the third stanza of the poem. After students have read the stanza carefully, they might like to try to recreate Tom Caine's situation and to speculate on the nature of his last message "to his messmates on land." This would encourage careful examination of the stanza for content and tone. Also, an oral exercise might be arranged around the idea of one student taking the part of Tom Caine and others the parts of the doctor and one or more messmates. What would Tom Caine say to them, and what would they say to a man who is certain to die?

(Note: Corke introduces the concept that man achieves immortality by becoming one with the universe after death: "That one lies in Oxford and is its earth;" "All brave men breathe her when the wind blows east from Danube; If ever you dip a cup in any sea Tom Caine is in it somewhere." This point might offer a tie-in with Siddhartha, as suggested in that unit.)

After the students have noted the three people described in relation to their reactions to death in the Corke poem, the teacher might write on the chalk board the four classes of people described by Dylan Thomas (wise men, good men, wild men, and brave men). The students might briefly characterize these types and speculate as to how each might meet death--i.e., in what specific ways each might rage against the dying of the light."

When the students have had time to re-read the Thomas poem, the teacher might ask them just what they think the poet is saying to his father. They might be interested to know that the poem is autobiographical to the extent that Dylan Thomas' father was dying when the poem was written.

At this point the teacher might wish to ask students to compare Thomas' view of death, as revealed in his poem, with Corke's view, as revealed in his poem. Which view do the students agree with? Why? (Is agreement here a matter of choice?) The teacher might also use discussion around this and other points as a means of moving students into writing assignments. For example, what do student's think Thomas' view of euthanasia and killing a mandarin is? What do they think Corke's is? Students must support their opinions with evidence. A mere statement of opinion, while a contribution to the discussion is hardly adequate for an individual student's exposition of a point of view.

The teacher might wish to devote a part of the discussion at this point to considering what structural principles the students can discover in the poem. If the poem is read aloud, they will probably notice the recurrence of the two refrain lines which are introduced in the first stanza, appearing

alternately in the next four stanzas, and reappearing together in the last stanza. They might also notice in an oral reading the relatively tight rhyme scheme of a/b/ca in the first five stanzas and a/b/a/a/ in the sixth.

After students have noticed some of the structural elements, they could be helped to discover the way in which Thomas moves from his general thesis, through his particular examples, and then concludes on an emotional, subjective note (using the word my). They might be interested in considering Thomas' choices of examples. Why, for example, does Thomas associate death with natural images: light, lightning, waves, sun, meteors?

Finally, what of the choice implied in the line, "Curse, bless me now with your fierce tears, I pray." Does Thomas, in the context of this poem, differentiate between the curse and the blessing of his dying father? Does he imply that any action at all is better that passive acquiesence to death?

The students might like to consider whether or not they agree with Thomas in the poem. Perhaps some will feel that it is better to die quietly and with dignity than to "Rage, rage against the dying of the light."

THE LOTTERY

Materials Required: Excerpts from Zorba The Greek by Nikos Kazantzakis (Student Manual - Choice)
Excerpts from Go Tell It on The Mountain by James Baldwin (Student Manual - Choice)
The Lottery by Shirley Jackson (Avon)

Alternative and Supplementary Material:

"The Lottery," a dramatic adaptation by Brainerd Duffield, Fifteen American One-Act Plays.

The Lottery deals with people apparently without choice. They are bound by the traditions of a decadent society. The story shows, too, the attitudes of people in such a society toward changing established practices and toward those who would advocate change. This selection should provoke questions and thoughts on the impact of resistance to change in the social, religious or political spheres.

Before class begins, cut slips of paper to correspond with the number of students in the class. Mark on slip with a black dot; then fold all slips and place them in a box. When class begins, tell students simply that there is going to be a lottery. Stall off any questions about the purpose of the lottery. Then with great ceremony, shake the box thoroughly and have each student come up and draw a slip from the box. Caution them not to unfold the papers until everyone has drawn. When the drawing is complete, have students unfold their papers and announce that the one who has drawn the slip with a black dot on it has won the lottery. Again, postpone any discussion of the reason for the lottery. Ask, instead, if they think the lottery was a fair method of selecting one person from a large group. If the class is insistent about knowing what the lottery was for before judging its fairness, ask them whether the purpose of the lottery has anything to do with the fairness of the method. After they have discussed this awhile, explain to them that the Selective Service in this country uses the lottery system. Ask them how they feel about this system. How would you feel about the system if you were the one chosen? How would you feel if you weren't the one chosen?

After discussion of this system of selecting, assign the reading of Shirley Jackson's "The Lottery" and explain that the short story deals with how another society once made traditional use of the lottery method.

At the next class period, open the discussion of "The Lottery" by calling students' attention of the attitudes of the villagers toward the lottery. The excerpts below are illustrative ones; afterwards, students may suggest others that they have discovered.

"Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to

the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and come a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

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"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about "Lottery in June, June, corn be heavy soon." First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery, he added petulantly."

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Why have the villagers continued having a lottery, when so many have forgotten the original reason? How can generations of people continue to forfeit their choice in a practice that has lost its purpose. Discussion is likely to raise the issue of the degree to which they accept it as a way of life--in spite of the lack of individual choice--and the degree to which they disapprove of those who advocate change. Students may be asked to point to other portions of the story which indicate evidence of breakdown or relaxation of tradition (e.g., the condition of the black box, the informality in the conducting of the ritual).

Are there comparable practices of maintaining a tradition that we engage in? This discussion might lead to parallels with modern religious institutions (i.e., what begins as a highly ritualistic ceremony often alters itself in time in keeping with the public attitudes toward Selective Service, legislative and constitutional changes, sexual mores, customs of segregation. Riot or mob action might also be considered in relation to the loss of individual choice of action.

When it seems most useful, the teacher might refer to the excerpt from Zorba the Greek, (Student Manual - Choice) a novel whose film adaptation has been widely circulated and whose film treatment was remarkably faithful to the theme of the scapegoat which is also at the heart of "The Lottery". This excerpt describes the stoning of a widow accused of adultery and murder. The inhuman attack occurs on the steps of a church where she has sought protection. The village men and the constable are parties to the attack, while the old women sit on the walls and yelp with joy. Established tradition forces this choice of action upon the villagers. Why must people purge themselves in this manner, and what are some possible origins of the scapegoat need in human life? Abraham had to offer "a lamb for a burnt offering." The people in Zorba The Greek strike at a woman. America has used the Negro

as scapegoat, and Germany used the Jews. How deeply rooted is this need in human society and to what degree can such a mass need be counteracted by individual choice?

In Zorba, the widow was attacked despite the fact that she took refuge on the church steps. What can we say of more recent attempts to find sanctuary from mass hysteria in church or synagogue? To what degree have religious institutions been able or willing to offer such sanctuary, and to what degree have they themselves at times been implicated in that hysteria?

The passage from Go Tell It On the Mountain (Student Manual - Choice) may be helpful at this point: To what degree is John capable of emancipation from the hysteria which overtakes him? This passage marks a point at which John's choice of future seems almost totally vanquished. The degree to which this loss of choice on John's part will or will not continue through his life and to what degree it parallels Baldwin's own inner struggle, will be brought out in a later section of the choice unit.

Most of the discussion up to this point will probably have removed the issue a fair distance from the students' ordinary lives. A playing of "Ticky Tacky" (on choice unit tape) may bring the issue of mass conformity back to home and might be a starting-point for a writing assignment: To what degree are we ourselves part of "the lottery"--is it a distant, bizarre and strange event or is it the metaphor of our daily lives?

Suggested Writing or Discussion Assignments:

A. Prepare an argument (written, or for use in class debate) in which you make a plea to the villagers to discontinue the lottery. Alternatively: defend and justify the ritual.

B. Select a section of "The Lotterv" and prepare a dramatic adaptation of it. (This is not a suggestion for chamber theatre approach, although that might also be a useful idea.)

C. After consideration of the way in which Shirley Jackson creates and maintains suspense, see if it is possible for individual students to prepare passages of dramatic narrative in which they hold the reader in suspense until the final sentence.

D. Brainerd Duffield's drama adaptation of "The Lottery" (See Supplementary Materials) offers possibilities for public presentation if the teacher and students so desire.

THE PIECE OF STRING

Materials Required: "The Piece of String" by Guy de Maupassant (Student Manual - Choice)

"The Piece of String" has been included in the Choice Sequence to exemplify the situation in which what appears to be an individual's free choice is actually totally conditioned by his environment. Maupassant creates, through careful use of description, a provincial society based on tradition and habit. It is entirely irrelevant to this society that Hauchecorne picked up not a wallet, but a piece of string; that he is the sort of person who might take the wallet, and that he appeared to do so, is sufficient to make it so. What obsesses Hauchecorne and finally consumes him is the knowledge that it makes no difference that he did not steal; he is the victim of circumstance. We suggest, therefore, that most of the emphasis of the discussion in this unit be placed on the extent to which a man's background and surroundings predetermine what choices he will make.

Present this hypothetical situation to the class: A man walking along a road sees a rock, a wallet, and a piece of string. He picks up the rock. What will he do with it? What will be the results of his action? Someone might act out these three possible choices, attempting by his manner to convey information about the person who is picking up one of the objects. The following are suggestions of choices he might make:

1. Man walks along road; sees rocks, flowers, wallet, and a piece of string; pauses, and picks up rock; he then throws it into the pond with a resultant splash.

2. Same characters and setting. Man pauses and picks up wallet; next scene shows him in new wealth.

3. Same characters and setting. Man pauses and picks up string; next scene shows him hanging himself.

Students can imagine various circumstances under which a man would pick up the rock, wallet, or string. Encourage them to elaborate upon the influences in his action, and specific characteristics of society that might contribute to the final results. The man who picked up the rock, for example, might be a collector examining it carefully; he reluctantly tosses it away. Or else he might be a man who sees the rock as a potential weapon, only to have his fury give way to embarrassed guilt at the possibility of his murdering someone.

The suggestions probably include different types of men and influences. Give an example if students can't get started--perhaps the choice to take the wallet will be most provocative. The idea here is to have them think of forces within and outside of an individual's control that contribute to his decisions and construe them in various lights.

The reading of "The Piece of String" should follow naturally after the discussion. The story is short, and could be read in class. Discussion should initially consider how the extensive description of the setting contributes to the reader's understanding of the events. Call attention to what the opening paragraphs reveal about the village, about the people who live there, and about the lives they lead. Maupassant writes of Hauchecorne, "There was no use in his protesting; nobody believed him." What evidence is there that such a reaction was to be expected in this village? (Their habits of marketing are all based on fear and suspicion.)

What do we know about Hauchecorne's character which might contribute to the peasants' suspicions about him? How do his "Norman cunning" and his reputation for "sharpness" boomerang here? The peasants react to his supposed theft with curiosity and amusement. Why does their lack of indignation further complicate matters for Hauchecorne?

How do the students react to this predicament? Is he to be pitied? Or does the fact that "he was capable, with his Norman cunning, of doing what they have accused him of and even boasting of it as of a good turn make him as guilty as if he had taken the wallet? It <u>appears</u> that he took it; he was <u>capable</u> of taking it; why should it matter that what he actually picked up was a piece of string?

<u>Suggested Writing Assignment</u>:

Decide on an attitude that a member of any community might take after being caught in circumstances similar to Maitre Hauchechorne's. Write an extended description of the setting which would indicate and foreshadow both his actions and attitudes and those of his fellows.

IMPULSE

Materials Required: "Impulse" by Conrad Aiken, From Short Story Masterpieces (Dell)
Excerpts from "Impulse" (Student Manual - Choice)

This short story deals with a man's decision to test some of those impulses of men which are usually suppressed. "How many times you think--suppose I do that? And you don't do it, because you know damn well if you do it you'll get arrested. You meet a man you despise--you want to spit in his eye. You see a girl you'd like to kiss--you want to kiss her. Or maybe just to squeeze her arm when she stands beside you on the street car."

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In this unit the student will have a chance to explore the impact that a single act may have on a man's future. Why does a man choose to act in a specific way? For his personal welfare? For others? Just for kicks?

Begin the unit by reading or putting on the blackboard, the following:

For want of a nail
A shoe was lost
For want of a shoe
A horse was lost
For what of a horse
A battle was lost
For want of a battle
A cause was lost
For want of a cause
A world was lost

Let the students discuss briefly the implications of the above. In what way can a single act change the future? Can you think of any historical or political decision that changed the future or had a great impact on an individual or nation? Was this decision impulsive? Under what conditions does a person act impulsively? Fear--anger--sickness-desire?

To involve the student in the key issue of the story, read (Student Manual - Choice) the first half of the story"...just as Hurwitz had suggested." Ask students, in discussion, how they might complete the story from the context of the first half. If the question proves of interest, this might be extended into a writing assignment in which students attempt, either in detail or else in summary, to complete the narrative. At this point, discussion might center about the effectiveness of the various suggested endings, and, above all, of the degree to which they prove consistent with the clues of the opening section. After this discussion, students would be asked to read the second half of the story from Short Story Masterpieces.

After students have completed reading "Impulse", encourage them to discuss the language, characters, and point of view of the story. Have them examine the first two paragraphs of the story. What does the language tell us about Michael? his emotional state? What kind of man might use this sort of language? Notice how the narration is in Michael's language, inside his mind.

In discussing point of view in "Impulse" the teacher may wish to make use of the Chamber Theatre Technique. Its use in the classroom will help the student to become more aware of the controlling intelligence and the dynamic relationship between that intelligence (the narrator) and the characters in the story.

The observation of brief passages staged in the classroom will help the student to hear, feel, and see, more clearly than through silent reading, the nature of Michael's motivations (the action of his mind) as well as his physical motions (the actions of his body.)

If the students have not used this technique before, introduce it by having them work out together the first page in the story. Explain that this technique is different from most dramatizations in that the narrator will be included and the character may take a portion of the narration without changing any of the lines. Explain that the narrator's position is significant; that it indicates to the audience with which character he identifies as well as what attitudes are portrayed in the story. He is used to bringing the reader in on the fictional situation. (see Teacher's Supplementary Appendix--pp. 9-10 and pp. 29-34 of Carolyn Fitchett's "Chamber Theatre Technique".)

It may help students to notice the narrator's position if the teacher asks how close this narrator is to the characters. Whose thoughts do we know?

Let students set up the scene; choose persons to play parts; divide lines; act the first scene out several times during the first class period. There may be several versions, but discussion should follow each. A sample script follows; it is conceivable that none of the student versions would be identical with this one:

NARRATOR FACES MICHAEL IN MIDDLE OF ROOM. NARRATOR IS MIRROR, IMAGINARY TELEPHONE AT STAGE LEFT ON CHAIR. (Michael carries out all the actions described.) MICHAEL HUMMING SOFTLY

NARRATOR: Michael Lowes hummed as he shaved, amused by the face he saw--the pallid, asymmetrical face, with the right eye so much higher than the left, and its eyebrow so peculiarly arched, like a "v" turned upside down. Perhaps this day wouldn't be as bad as the last.

MICHAEL: In fact he knew it wouldn't be,

NARRATOR: and that was why he hummed. This was the bi-weekly day of escape, when he would stay out for the evening, and play bridge with Hurwitz, Bryant, and Smith.

MICHAEL: Should he tell Dora at the breakfast table? (Narrator could say this.)

NARRATOR: No, better not. (Michael could say this--there is no one way.) Particularly in view of last night's row about unpaid bills. And there would be more of them, probably, beside his plate.

MICHAEL: The rent. The coal. The doctor who had attended to the children. Jeez, what a life.

NARRATOR: Maybe it was time to do a new jump. And Dora was beginning to get restless again--

etc.

Other scenes will lend themselves to the chamber theatre approach. Ask students to pick out the scenes they like and dramatize them. The student director may choose his cast, give directions and set up his scene.

When students have done a few chamber theatre dramatizations, ask them what effect is gained through having the point of view inside Michael's mind. How does this point of view help us to understand Michael and his emotional state and his submission to the impulse to steal? How does it help us to understand Dora, Hurwitz, Smith and Bryant?

During the bridge game when the discussion of impulses and stealing comes up, Michael recalls a childhood thrill of stealing a conch shell from a neighbor's house. How does this earlier act parallel his later theft? What is the choice involved in the story? Why did Michael choose to steal? Was this action impulsive or did he have it planned?

Other Possible Issues That May Be Discussed:

1. What are some of the most powerful impulses men feel and what are some of the forces that prohibit us from acting upon them? There are some of the forces that prohibit us from acting upon them? There are those who have believed that a society, operating impulsively, could result in a greater degree of mutual well-being than the kind of society we have now. How do students feel? If this is so, why hasn't it been tried more often?

2. Joe, who is your best friend, is a kleptomaniac. He is the son of your pastor. The other day while you were in the store with Joe, you notice him slipping an article in his pocket. Are you justified: (a) in letting Joe know that you had watched him stealing? (b) in keeping the information to yourself? (c) in reporting the theft to his father? (d) in reporting the theft to the police? (e) in carrying out some combination of the above?

Other Writing Assignments:

Imagine that you are a defense attorney for Michael Lowes. Write a strong argumentative paragraph to win your case. Imagine that you are the prosecuting attorney in the story. What is your argument for sending Michael to jail? Possible dramatization of the above: Let the class dramatize the court scene. Characters: the Judge, the two attorneys, the jury, Dora, Michael, witnesses. Students might be encouraged to do research on legal terms and procedures.

Another assignment might be to write a front page newspaper story

(a) as a reporter sympathetic with Michael, (b) as a reporter in agreement with the conviction, (c) simply as an impartial court-reporter, describing the judge, the defendant, the atmosphere in as much detail as possible.

YOUR WORLD

Materials Required: The Inferno by Aligheri Dante, Trans. by J. Ciardi
Paradise Lost by John Milton, Intro. by L. Count (Mentor)
Black Voices, ed. Abraham Chapman (Mentor)
Excerpts from Genesis 2:15 by Carl F. Burke (Student Manual - Choice)
Excerpts from God Is Beautiful Man by Carl F. Burke (Student Manual - Choice)

Poems: Wadsworth Handbook and Anthology, ed. by C.F. Main and P.J. Seng
American Negro Poetry, ed. by Arna Bontemps
"Booker T. and W.E.B." by Dudley Randall
"The Road Not Taken" by Robert Frost
"O Where Are You Going" by W. H. Auden
"Adieu, Farewell, Earth's Bliss" by Thomas Nashe
"Song" by Edmund Waller
"Song" from Volpone by Ben Johnson
"To the Virgins, to Make Much of Time" by Robert Herrick
"To His Coy Mistress" by Andrew Marvell
"The Daily Grind," "The World is a Might Ogre", "Tired"
"The Scarlet Woman" by Fenton Johnson
"The Convergence of the Twain," by Thomas Hardy
"We Wear the Mask" by Paul Laurence Dunbar
"From the Dark Tower," and "Three Epitaphs, by Countee Cullen
"The Chestnut Casts His Flambeau" by A.E. Houseman
"Baptism," "The White House," "If We Must Die", by Claude McKay
"As I Grew Older" by Langston Hughes
"Black Mother Praying," by Owen Dodson
"For My People" by Margaret Walker
"The Children of the Poor" by Gwendolyn Brooks
"Status Symbol" by Mari Evans
"Tomorrow, and Tomorrow and Tomorrow," from Macbeth by William Shakespeare
"My Last Duchess" by Robert Browning
"Song" From Epicoene by Ben Johnson
"I Wandered Lonely As A Cloud" by William Wordsworth
"Invictus" by William Ernest Henley
"Your World" by Georgia Douglas Johnson

Alternative and Supplementary Materials:

Immortal Poems of the English Language, ed. by Oscar Williams

The goal in the approaches used in this poetry unit is to help students become aware that choices are influenced by attitudes and feelings about life. We believe that an exploration of the kinds of choices available to man can be effectively achieved in the study of poetry. If poetry is the

language of the soul, then a careful study of the attitudes of various poets toward the way they chose to face life will enable students to evaluate, in the terms of their own experience, the validity of choices they have already made. (Keeping a diary during the semester might also help students become aware of the choices they make day by day.) The students' reflections at this point may make them aware that their previous experiences have been the outer expressions of their inner thoughts and feelings--the way they view life.

A man's first and last freedom may well be in his choice of inner thoughts or his attitude toward life As Thoreau said when the jailer closed the door to his cell, "He locks my body in but my mind, which is far more dangerous, roams free at will." The progressive development of man's will based on the choices he made is the theme of Dante's Divine Comedy. T.S. Eliot also emphasizes the importance of man's thinking in his play, "Murder in the Cathedral." This epic and drama might be introduced at an appropriate interval.

If the choices we make are based on what we think (thinking and feeling being the two halves of the same coin according to Plato), then allowing students to explore the kinds of choices with which they will be confronted will help them to understand their own thoughts. It is the teacher's task to introduce material which can be directly related to the student's experiences. Then the students, through their own probing of the kinds of choices available in life, may see (understand, perceive) this limitation for themselves. Then they will be in a position to accept, amend, or reject their present attitudes toware life--the choice being theirs. It should be relatively easy to relate material from the responsibility unit that will clarify various kinds of choices made.

An introduction to this unit might be centered in a discussion which leads students to the conclusion that they make choices each day, that the making of choices, decisions, is not always easy (options and mixed motives often make decisions difficult) and is not always conscious. Most important, though, is to examine the fact that the decisions we do make reflect both our conscious and unconscious attitudes toward life. You may further stimulate discussion by getting students to identify some of the choices others have made in response to their lives (kings, prisoners, ordinary people, statesmen) what pieces of literature deal with choices people make about how they see life and how they choose to live it.

Some students are likely to think of the Genesis story of Adam and Eve. Whatever answers they give should be noted and at some appropriate point during the unit, given attention. If no student lists Genesis, the teacher can ask if they consider the Biblical episode an example of choice and whether the choice reflects the approach to life of Eve, Adam, even the serpent.

During this discussion the teacher should pay close attention to all that the students say. Some idea of the level of sophistication of student thinking will derive from the earlier discussion. In the latter part of the discussion, something of the range of reading among the students should be disclosed. Some evidence of effectiveness of oral communications will also come out of this discussion. The degree to which a student will join in the discussion will be revealed. While no grades would be given, the teacher

should, perhaps best immediately after the class, make notes on these matters and refer to them and follow the leads they suggest as the class moves further into the unit.

As an alternate introduction to this unit, the teacher may want to play an appropriate recording which reflects a choice or an attitude toward life. B.J. Thomas' "Raindrops Keep Falling on My Head" is suggested.) The possible discussion might include: the attitude of the person in the song, the kind of language used, the imagery, the rhythm and the form.

The teacher may prefer to use a record depicting a different attitude toward life--perhaps the antithesis of the one in Thomas' record or to use both. A possible writing assignment that might result would be to have the students compare the two singers in a particular situation--for example, how each might respond to being jilted by a girl friend or how each would respond to their draft notice. The suggestions for writing might easily be drawn from the students' discussions of the particular "singers."

Other writing and assignments are to be found in the Poetry unit of this sequence.

Perhaps on the second day, the class might read the Adam-Eve story, or, if it seems preferable, the class could be asked to read the story prior to the next class meeting. (In either case, mimeographed copies of the Genesis passage would be useful. While either the King James or the Revised Standard Version could be used, some teachers may prefer the former because more students are likely to be familiar with it and because some are likely to experience greater emotional impact from it than from the latter.)

After the reading of the passage, the ensuing discussion should include the following questions:

1. What choices did you find in the story?

2. Did the choices made tell us anything about the way in which the"actors" looked at life? (Adam, Eve, the serpent, and perhaps even God may be considered.)

3. How do you feel about Eve? That is, do you think she made a right choice? Why? Adam? Why? The Serpent? Why?

Probably on the third day, this exercise can be presented, with students having earlier volunteered for the "parts" so that they might know the lines, or at least be able to read them well. The exercise is the dramatization of "Adam and His Wife" from Carl F. Burke's God is Beautiful, Man. The purpose of this is to serve as motivation for writings and could be introduced simply as a modern version of the Biblical story.

The dramatization should be followed by discussion of characterizations and language of the play, with the focus on the appropriateness of the voices of the characters to the parts they play in the story.

The writing assignment might include the following:

1. Write your own version of the dialogue between Eve and the serpent, or that between Adam and Eve after she has eaten the apple.

2. One alternative assignment would be to write the dialogue in a popular "in" language, i.e., "hip," "Black."

3. Another alternative would be to write the dialogue with the class to decide on the basis of the success of the writing which one could be dramatized later.

4. A fourth would be to ask those who preferred to answer this question: If, like Adam and Eve, you had everything "going for you," would you choose to go along? Or do you think you might instead choose a course which seems exciting and even possibly dangerous? Explain your answer, concentrating on the effect your way of facing life would affect your decision.

The assignment should stress appropriateness of voice to the dialogue, this being determined by the attitude toward life which the writers believe that the actors hold. The assignment could be done individually but probably would be more effective if done in groups of four or five students.

After the papers have been read aloud, the students and teacher should discuss strengths and weaknesses in terms of the specifics of the assignment

The teacher has a number of bases for evaluation: how well the students comprehend the episode, how well the voices were assigned to the actors, and how well they were maintained (examining word choice, sentence structure and tone, for example), how well the conventions of writing were observed (spelling, punctuation, use of quotation marks, capitalization, paragraphing)

The teacher, to initiate the next step, could say to the class that it might be interesting to learn how one poet told the Adam-Eve story and how he looked at the choices which were made in the story, suggesting that the poetry might make clearer and sharper what the choices were and how and why particular ones were made. A copy of Book I of Paradise Lost should be available to each student, and the beginning of the poem should be read aloud in class, preferably by the teacher. The teacher should have marked out for reading only those portions of the Book which are necessary for the understanding of the poem in terms of the unit theme. She should either give the students a sheet indicating the lines to be read/and on which she has written brief statements of transition to bridge the gaps between the passages to be read,/or she should make the transitional statements orally as the class moves from passage to passage. This can be done both in class and outside reading or the beginning and/or end of periods or at appropriate intervals during the periods.

After the class gets into Paradise Lost, much of the reading can be done outside and the class periods can then be devoted to discussion of ideas stimulated by the reading. Students should be told to mark for ready reference passages which justify their positions, illustrate their ideas, and clarify the points they wish to make. To help insure careful reading, the teacher should prepare and distribute sheets containing guide questions

which force students to concentrate on the essentials of the poem as they are related to the choice and temptation theme of the unit.

During the readings and discussions, analysis of the characters of the chief actors should be discussed. Such concepts as "reason," "passion," "temptation" should evolve, and lead naturally to consideration of literary techniques such as "allegory," "simile," "metaphor," "personification," and other types of figurative language, with the teacher ascertaining that students understand the concepts and the figures before she applies the technical terms for the students. Analysis of the ways in which vividness of description is achieved should also be studied. Finally, some attention should be given to blank verse, especially because many of the students think that rhyme is an indispensable characteristic of poetry.

One writing assignment could be to ask students either to explain why one of the actors acted as he did, or to defend or attack the actions of one of them--"actions," of course, reflecting the choice made by Adam, Eve, or the serpent. The students, thus, would be asked to write either exposition or argument. The quality of the thinking (logicality, following an idea from its beginning point to its conclusion), the logical arrangement of the paper (idea to idea, paragraph to paragraph, transitions), variations in sentence structure, word choice (including more or less technical terms developed during the discussions), and conventional mechanics can all properly be evaluated.

As a point of departure leading into the study of other poetry in which various choices people can make about how to "see" and therefore to face life, the class should move to some concensus about Adam and Eve on this matter:

1. They chose to challenge.

2. They chose defiance.

3. They chose endurance (or testing).

Eventually, this discussion should move to a consideration of Milton's choice--that is, the way in which, as far as the poem makes clear, some poet himself chose to see life: as predetermined and therefore imposing some limitation on man despite his freedom to test even the boundaries of the limitation.

The class should now move to the study of other choices expressed by other writers. These choices the teacher should have categorized in order to impose some order on the selections of poetry which will be studied (but not distributed to the students). With the study of each group of poems, the class should draw conclusions about the choices dealt with in the poems. For at least one poem in each group, study of the language, tone, other poetic elements should be studied. For each group, student reactions to the choice should be written in terms of student agreement or disagreement, "with justifications given." Another type of writing would be comparing or contrasting of poems from one group with those of another. Another type of written assignment could elicit why a student likes or does not like one of the poems in a group--in terms of the choice it states or implies. Students

who would like to do so should be invited to write poems instead of prose in one or more of these assignments. Since some of the poems are narrative or include a narrated situation, some students may prefer to write out fully the story of the poem, or to supply the dialogue the narrative suggests.

Some Useful Poems for this Unit:

(The following selections given here are meant only to be suggestive, and are included in the Student Manual - Choice for easy reference. No teacher is likely to use all of them, some would prefer other poems, and some would want to attempt other categories.)

Some teachers might want to use at this point the portion of Dante's Inferno which deals with the punishment of people who refuse to make any choice, partly as a way of broadening the students' conception of the alternatives available in choice-making and to lead them to understand that even this is one of the choices some people make. All of the categories could have more or fewer selections than here suggested.

These poems suggest that there are options, that men have the opportunity to make choices. They, therefore, make another lead-in for the other poems in the unit and can be used before, after, or without the Dante selection. (See Student Manual - Choice)

"Booker T. and W.E.B." by Dudley Randall

"The Road Not Taken" by Robert Frost

"O Where Are You Going" by W.H. Auden

These poems all carry the theme of the transitoriness of life, and at least one says that reality is beyond the grave. Other poems with this latter theme might be included.

"Adieu, Farewell, Earth's Bliss" by Thomas Nashe

"Go Lovely Rose" by Edmund Waller

"Song" from Volpone by Ben Johnson

"To the Virgins, to Make Much ot Time" by Robert Herrick

"To His Coy Mistress" by Andrew Marvell

Men are victims of life is the theme of these. Hardy and A.E. Housman provide many treatments of this theme.

"The Daily Grind," "The World is a Mighty Ogre," "Tired," "The Scarlet Woman" by Fenton Johnson

"The Convergence of the Twain," by Thomas Hardy

These poems all suggest that to face life one must conceal the suffering and endure.

"We Wear the Mask" by Paul Laurence Dunbar

"From the Dark Tower," and "Three Epitaphs"
by Countee Cullen

"The Chestnut Casts His Flambeaux" by A.E. Houseman

The theme of these poems is defiance.

"Baptism," "The White House" by Claude McKay

"As I Grew Older" by Langston Hughes

"Black Mother Praying" by Owen Dodson

"For My People" by Margaret Walker

"The Children of the Poor" by Gwendolyn Brooks

The character in this poem accepts life, but faces it with bitterness because of the reality she finds. Robinson Jeffers seems to use the same theme in some of his commentaries on contemporary life.

"Status Symbol" by Mari Evans

The choice here is to face life in despair.

"Tomorrow, and Tomorrow and Tomorrow" From Macbeth by William Shakespeare

The option to face life without humility, or with egotism is reflected in this poem. Students might recall passages from Antigone in this section. (Check Responsibility sequence)

"My Last Duchess" by Robert Browning

The theme is of facing life with "grace," a term used by a number of poets, including Alexander Pope and William Butler Yeats.

"Still to be Neat" by Ben Johnson

The theme of facing life by finding sustenance and solace in external nature is the basis of much romantic poetry.

"I Wandered Lonely As a Cloud" by William Wordsworth

The theme of facing life triumphantly is to be found here.

"Invictus" by William Ernest Henley

At the end of the study of the poetry students may be asked to write a paper in which they explain what choice of a way of facing life they have made at this time, emphasizing the need to explain the basis for the option selected in terms of their own experiences and/or knowledge or other bases

for decision. Ideas, experience of the terminology of the study should naturally be employed. For some students, this may be too personal a topic. If these prefer, they may instead explain why one of the choices studied appeals most (or least) to them, again stressing the basis for the position taken.

Still others may prefer to explain how the choice of a position regarding the nature of the human condition--this, after all, being what the unit has been about--affected some action they have taken, or their reaction to some situation in their own lives or in the world in which they live.

For any of these assignments, references to the poetry just studied should be made as a way of vitalizing, concretizing, and illuminating the ideas students express.

The poetry, and the discussions of it, should have helped students develop a vocabulary for dealing with the idea, attitudes, alternatives considered. The vocabulary used in the writing, therefore, should be examined for maturity, accuracy, expliciteness of the language.

The discussions should also have provided practice in clear, direct presentation of ideas an in logicality of presentation. These, then, should be evaluated in the writing.

Since one focus of the discussion was on ideas, the students should be able to elaborate in writing their ideas fully enough for audience comprehension. Paragraph development, then, would be a legitimate aspect of writing to be evaluated. The content of their papers would be serious enough that reasonably full paragraphs would be required for idea elaboration.

Students may want to try their hands at writing a poem for either the first or the third of the assignments suggested above. These students should expect that their poetry would be judged on such specifics as appropriateness of form to content, appropriateness of mood and atmosphere to form and content, clarity of idea, effectiveness of language, including appropriateness of figures of speech , and originality.

An occasional student might be aroused to pursue Milton's treatment of the theme further. The teacher, on the basis of his knowledge of the student, might suggest study of and report of Books I and II of Paradise Lost as a unity of study; or a student might tackle the theme in all of Paradise Lost, or go on to Paradise Regained. Another might be directed to Milton's treatment of choice and temptation in Sampson Agonistes. Such assignments would be research oriented and suitable only for the more able students in a freshman class.

After the conclusion of the poetry unity, the class could move to any of the other genre included in the choice and temptation unit. Since the initial selections, in the poetry section, emphasized choice over temptation, that aspect of the theme should be recalled for the students, and selections in succeeding sections should put some emphasis on this aspect of the theme.

One possible initiating selection might be the Biblical temptation of Christ passage. Or the teacher might just help students recall the serpent's

role in the Adam-Eve story. Or the "Mandarin" materials might now be used.

WE WEAR THE MASK

Materials Required: Excerpt from "Free" by Theodore Dreiser, From Best Short Stories of Theodore Dreiser (Student Manual - Choice)
Excerpt form "The Minister's Black Veil" by Nathaniel Hawthorne, From Fifty Great Short Stories, ed. by Milton Crane
African Masks by Franco Monti
American Negro Poetry ed. by Arna Bontempts

Alternative and Supplementary Materials:

The Outsider by Richard Wright
An Enemy of the People by Henrik Ibsen, From Four Great Plays by Henrik Ibsen
The Autobiography of An Ex-Colored Man by James W. Johnson
"Behind the Masks" From Black Bourgeoisie: The Rise of a New Middle Class by E. Franklin Frazier, Also in, Another View: To Be Black in America
Black Rage by William Grier and Price M. Cobbs (Can be used in conjunction with "Behind the Masks"
"Prayer to Masks" by Leopold Sedar Senghor, Excerpt form Modern Poetry from Africa
The Uncle Remus Stories by Joel Chandler Harris
The Scarlet Letter by Nathaniel Hawthorne (Minister, Society)
"An anthology of African Music" Unesco Collection BM 30 L2307 Nigeria-Hausa Music II

The purpose of this unit is to emphasize the fact that we all wear masks, that they are necessary, and that the mask or role we assume is by choice. The mask we wear or roles that we assume are not always visible to us or others. The unit stresses ideas not structure and language (style), however, we hope some consideration of style may be worked into the unit.

This unit could also emphasize the use of Greek masks in drama and levels of usage in language. In this time when so much pressure is put on the student, especially the Black, he needs to be aware of the possibility of masks, not only his own but others (leaders, militants, politicians, etc.).

Introduce the unit with a discussion of African masks. Show various masks from African Masks by Franco Monti using the opaque projector. While the masks are being shown, play some background music (a good recording would be "An Anthology of African Music"). An individual from the art department might be asked to come in and talk about the mask. The point to be stressed here is that the tangible mask (as in primitive societies, example Africa) has lost its significance as a living object for the western world and has become a psychological disguise. In order to impress, conform, to bewilder, to conceal, and/or instill fear, modern man assumes masks (In some instances

modern man's role may be a mask.) (Student Manual - Choice).

Have students read "We Wear the Mask" by Paul Laurence Dunbar. The discussion of the poem should lead to a definition of mask. The differences between the African mask and the one Dunbar uses should be explored. Students might divide into groups and prepare a three minute dramatic skit based on two or three lines of the poem. If the students desire, they may use props. Since the unit was introduced with idea of the African masks, consideration should be given to the time and author of the poem in the skit. Is this a poem relevant to twentieth century America or only to Blacks? Does today's slogan, "Tell it like it is!" mean that we no longer wear masks, or is this a form of mask? Does this force one to assume an unwanted mask? What are some of the masks worn by Blacks? Whites? Is there value in wearing a mask?

The discussion could very well lead to the idea of role playing and what we show others. No one knows all of us, only that which we choose to let them see or know. How is this choice made? What are the things one takes into consideration when he chooses a mask or role? One of the things is convention or the accepted way of acting.

To point up this idea of convention ruling one's choice, excerpts from the short story entitled "Free" (Student Manual - Choice) by Dreiser should be studied. Mr. Haymaker assumes the role or mask of the happily married man because of what people might say if he gets a divorce. He has never been happy in his marriage. Why did he marry her? After reading this section some male students should undertake to write the letter to Elizabeth which Haymaker should have written and others (female students) should attempt to answer. A group of students might want to use this section of the story for a chamber theatre presentation. Is Haymaker's mask of the African type or similar to the one in Dunbar's poem? Is Haymaker aware of his mask (or choice)? Are we? Who is more fooled by the mask, Haymaker or his wife and public? He thinks he is cosmopolitan and his wife is too conventional. Is this true? Two groups should take these passages in the Student Manual - Choice and others if they are relevant and create a dialogue between Haymaker and his wife about conventions (the student is free to add, but he must keep the idea of these two people). How different are they? Haymaker continues to say he wants to be free. What does this mean? Free of mask, conventions, family? The students should write a paragraph in which they respond to Haymaker as father, husband, co-worker (what type person was he in these roles?). Each student should describe how Haymaker sounds (feelings conveyed, how he comes across as a character) before and after the death of his wife. The students could be encouraged to show what happens to Haymaker after his wife's death (with emphasis on choice and reasons for the choices made). This could be done in an essay, a face to face dialogue with himself, a dramatic skit, poem, etc. Haymaker's was an intangible mask, the kind we live with everyday, but what would be the effect on us of a tangible mask worn daily? To compare the effects of the abstract and concrete mask, the teacher should move to "The Minister's Black Veil."

Hopefully, "The Minister's Black Veil" will commence on a new class period. The teacher (if she feels comfortable) or a student should come to

class wearing a black veil and offer no explanation. (If students ask about or guess the veil is a mask, the wearer is not to acknowledge he knows what the student is talking about. If at all possible, it would be well to wear it from some point to class, not do it just before class. If students persist and the teacher feels she has to discuss it, then she must; but emphasizing the fact that the students have never been this persistent and concerned about the way she looks and acts. The question should be raised: Why is this tangible mask is so intriguing or unsettling? Then enter into a discussion of the writing assignment describing reactions. If there is no reaction, then the teacher needs to go into this. Does this have anything to do with the way the students see life? The first few minutes of the class should be spent in summary and in clearing up ideas and points found in "Free". The students should then be asked to write a paragraph describing their reaction to the veiled person. The class should then read aloud the excerpt from the short story. (Attached) At the end of the reading and discussion, the student should submit an essay comparing and contrasting his reactions to those of Mr. Hooper's parishioners. Can you say that Hooper's veil is better or worse than Haymaker's? Why? Is one more a matter of choice than the other? Explain. Is there a difference in the honesty demanded by the veil and that of the role? We are aware that people act according to their environment or the people around them, so we know we never see an individual as he really is. Why then would it be so difficult to live with the minister? After all, we all wear masks. To aid in the discovery of the effect of Hooper's veil, the students should divide into groups and pantomine an answer to the question: Why is the veil appropriate at the funeral (Attached) and inappropriate at the wedding (Attached)? The answers should also be submitted as a written assignment. The minister's last speech (Attached) asks the questions and makes a statement. The students should assume they have to answer this speech. The student may choose to do this in the form of a poem, a dramatic skit, or a dialogue.

Finally the class could consider some general questions such as:

If all people wear masks, can you censure others for it? When? Why?

Do Masks fool you or the public or both?

Do you sometimes find your mask has become you or that frequently you can't separate you from your mask or your role?

How much choice do you actually have with your mask?

Can the new permissiveness in sex, literature, and behavior become a mask for the hippie, militant, writer? How?

How does the idea of masks relate to the Black experience?

These may be explained orally and/or in writing, or art (dance, music, drama, picture).

Possible Culminating Acitvities (one or more students may do any one of these):

Write and produce an original play using masks. (physical or psychological)

Adapt and produce a modern one-act play using masks.

Show the relationship of the mask idea and the Uncle Remus stories

Show the relationship of the mask idea and some contemporary novel.

Write an essay in which the parallels between Shakespeare's characterization of man in As You Like It and the idea of the mask are shown.

> "All the world's a stage,
> And all the men and women merely players,
> And one man in his time plays many parts,
> His act being seven ages. At first the infant,
> Mewling and Puking in the nurse's arms.
> And then....."
>
> (William Shakespeare, As You Like It, Act II, Scene 7)

The student is not limited to the materials studied in the unit for support.

A research paper on the place of masks in (1) art (2) primitive societies (specific ones), or (3) significance of masks.

GO TELL IT ON THE MOUNTAIN

Materials Required: Go Tell It on The Mountain by James Baldwin
Tape of James Baldwin discussing his early life (available from ISE)
Excerpt from Go Tell It on The Mountain (Student Manual - Choice)
Recordings of Negro Spirituals
"Tired" by Fenton Johnson (Student Manual - Choice)

Alternative and Supplementary Materials:

Autobiography of an Ex-Colored Man by James Weldon Johnson
Black Like Me by John Howard Griffin

This unit treats Go Tell It on The Mountain primarily as the story of the crystalization of a boy's character in the environment that shaped it:

> Everyone had always said that John would be a preacher when he grew up, just like his father. It had been said so often that John, without ever thinking about it, had come to believe it himself. Not until the morning of his fourteenth birthday did he really begin to think about it, and by then it was already too late. (p. 11)

John's development of an individual identity can be seen as a series of choices, each one narrowing his range of possible futures. Some of these choices are made for him, in fact, predate his birth; and so the novel focuses in turn on the backgrounds of the adults whose histories are John's heritage: his aunt Florence, his father Gabriel, and his mother Elizabeth. The nature of John's religious revelation brings into question the very concept "freedom of choice" --did he choose, or was he chosen, to be saved?

A discussion of "On The Threshing Floor" from Go Tell It on The Mountain in these terms will lead naturally into Siddhartha, whose dynamic is a series of choices crucial to the formation of an identity.

The following activity is suggested: approximate as elaborately as you wish, the atmosphere of the church at the time John was possessed by "the power." You might rearrange the chairs into rows of pews; leave an empty central area, and actually stage a brief revival meeting. At any rate, a record of Negro spirtuals (of which "Go Tell It on The Mountain" seems a natural) should be playing when the students enter the classroom.

After having played several spitituals or staged the revival meeting, pass out copies of the initial description of John's revelation, which opens the third part of the novel (Student Manual - Choice). You might also, as an alternative to just having the class read the selection from "On The Threshing Floor", wish to use this atmosphere to stimulate an improvisation based upon the selection in the Student Manual - Choice.

> And something moved in John's body which was not John. He was invaded, set at naught, possessed. This power had struck John, filling him with an anguish that he could never in his life have imagined, that he surely could not endure, that even now he could not believe, had opened him up; had cracked him open, as wood beneath the axe cracks down the middle, as rocks break up; had ripped him and felled him in a moment, so that John had not felt the wound, but only the fear; and lay here, now helpless, screaming at the very bottom of darkness.
>
> He wanted to rise - a malicious, ironic voice insisted that he rise - and, at once, to leave this temple and go out into the world.
>
> He wanted to obey the voice, which was the only voice that spoke to him; he tried to assure the voice that he would do his best to rise; he would only lie here a moment, after his dreadful fall, and catch his breath. It was at this moment, precisely, that he found he could not rise; something had happened to his arms, his legs, his feet - ah, something had happened to John! And he began to scream again in his great, bewildered terror, and felt himself, indeed, begin to move - not upward, toward the light, but down again, a sickness in his bowels, a tightening in his loin-strings; he felt himself turning, again and again, across the dusty floor, as though God's toe had touched him lightly. And the dust made him cough and retch; in his turning the center of the whole earth shifted, making of space a sheer void and a mockery of order, and balance, and time. Nothing remained: all was swallowed up in chaos. And: "Is this it?" John's terrified soul inquired - "What is it?"

After everyone has read the selection, explain that John is in a church and has just collapsed in a state of religious ecstacy. Have someone read the passage aloud, attempting with his tone of voice to recreate the atmosphere of revelation.

The description brings up questions about the nature of the religious experience; it is around these questions, and not the literary effects in operation, that discussion should center. John lies on the floor in "bewildered terror", feeling that God's toe had touched him lightly. What sort of visions are fearful? Why might a vision of God be fearful rather than joyous? What part of John could the "malicious ironic voice" represent? What in man leads out of "this temple and...into the world?" John is described as "invaded", "possessed"; he wants to "obey the voice." Things happen <u>to</u> him. Does man have control over his religious state? Can a man choose to be more or less religious than he is? Can he prepare for a religious vision, or perhaps know when he will receive one?

The students by this time have probably formed a mental image of John. Turn the discussion to their speculations about John - his age, background, life style, etc. Problems should generate from the assumptions underlying these images, such as: at what age people have religious revelations, what types of parents produce religious children, what sort of things replace religion (or even God) in non-religious people's lives, and the difference,

if any, between a religious "bag" and any other. Could anything other than God have possessed John and set him screaming?

Conclude the class by assigning Go Tell It On The Mountain as the story of one boy's struggle with religion and himself. Tell the students that the novel shifts focus back and forth among several characters, that to watch for (and perhaps mark) these shifts may save them confusion in reading.

The students need not have finished the book before class discussion of it begins, but, since crucial facts in the characters' backgrounds are revealed only gradually in a series of flashbacks, they should have completed Part II. In the interim some class time could be given to composition - perhaps creating a character and writing his prayer to God. One other hour should be used to examine the concept of identity.

Such a class might open by looking at why people identify other people by naming their profession: "Mr. Jones, a lawyer", "Sam Miller, a truck driver." The first question one might ask after meeting someone is, "and what do you do (for a living)?" Beyond the merely social function of roles, men seem also to think of themselves in these terms - as student, or athlete, or parents. What sort of problems are raised for the man whose role is low on the social hierarchy - garbage collector, janitor? For the man who has no socially definable role - the unemployed, for example? Can he have pride in himself?

At this point Fenton Johnson's poem "Tired" (Student Manual - Choice) can be discussed from the perspective of the preceding discussion. Johnson, in essence, wants to remove himself from any role identified with white man's civilization, whose appurtenances are neatness ("You will let the old shanty go to rot"), religion ("The Cavalry Baptist Church sinks to the bottomless pit"), and the institution of marriage ("Spend your days forgetting you married me"; "throw the children into the river") What are the problems of identity in America peculiar to the Negro that lead Johnson to say "It is better to die than to grow up and find that you are colored"?

Discussion should focus finally on the matter of a person's image of himself as his destiny. Johnson talks of his destiny in the past tense ("The stars marked my destiny.") Is there a certain age at which one "finds that you are colored"? At what point in life are you "you," and how does this self come to be? Is the time marked by a symbolic incident? The teacher may want to stop talk when the discussion is hot and have the students continue it in writing.

The class can work its way into the book proper by considering the different choices made by the characters, ultimately as they determine John's choice of an identity. It is to be hoped that the students will be able to discover key factors and passages in the novel with only minimal direction from the teacher.

Gabriel decides to become a preacher: "I looked at my hands and my hands were new. I looked at my feet and my feet were new. And I opened my mouth to the Lord that day and Hell won't make me change my mind." (p. 97)

Does his decision parallel John's (the same words are used in John's

revelation)? Does it make any difference that John's father was already a preacher?

The conflict between the sacred and the profane in Gabriel is reflected in his marriage to Deborah and his adultery with Ester.

"He had certainly never intended to marry her; such an idea was no more in his mind, he would have said, than the possibility of flying to the moon." (p. 98)

"It came to him that, as the Lord had given him Deborah, to help him to stand, so the Lord had sent him to her, to raise her up..." (p. 109)

Of Esther "He thought that he was pulling back against her hands--but he was pulling her to him...That river, his infernal need, rose, flooded, sweeping him forward as though he were a long-drowned corpse." (p. 126)

How does this same conflict manifest itself in John? How does John's life style differ from Royal's and Roy's? Could John have chosen to be like them?

Elizabeth decides to refrain from telling Richard she is pregnant: "She had made her great mistake with Richard in not telling him that she was going to have a child...Frightened as she was, she dared not add to that panic that overtook him on the last summer of his life." (p.167)

Would telling him have kept him from committing suicide? Would John have been different had he grown up with his real father? Had Gabriel been his real father and not a stepfather, would he have treated John differently?

The students might concentrate on one or two of these choices in the novel. Are any of them reversible? What would the consequences have been if, for example, Florence had not decided to leave home?

"In nineteen hundred, when she was twenty-six, Florence walked out through the cabin door. She had thought to wait until her mother, who was so ill now that she no longer stirred out of bed, should be buried--but suddenly she knew that she would wait no longer, the time had come." (p. 75)

A good deal of discussion might be generated by the question of whether John's decision to become a preacher might be reversed. He himself speaks of Elisha's kiss as a "seal ineffaceable forever" (p. 221). Some of the students may feel that this religious experience is the final answer in John's life. Others may feel that this is only the first in a series of times in which John will feel that he has found the true answer for his life and that it is quite possible that later on in life he will be equally sure that he has been "saved" by his friends, women, writing, and perhaps finally by himself. It would be interesting to have the students give their opinions, perhaps in written form, as to 1) <u>why</u> John considered himself saved and 2) how <u>long</u> they think he will remain in this condition. When he says, "I'm coming. I'm on my way <u>where</u> is he going?

After the students have written, read, and discussed John and his possible futures, the teacher might play the tape of Baldwin discussing his early life. His semi-autobiographical treatment of John in Go Tell It On The Mountain should be compared to his oral account on the tape. Do John and Young Baldwin seem to have the same motivations? The teacher can find more material on Baldwin's childhood and his decision to become a writer in The Fire Next Time, Dell Publishing Company, 1962. (It is important here that students see the differences, as well as similarities between James Baldwin and his fictionalized character, so any simplistic one-to-one correlation made between the two should be discouraged.)

Students could then be asked to examine the choices which Baldwin has made in his own life and to express their reactions to these choices, such as his decision to become a writer, or his choice to do part of his writing outside the United States -- first in France and then in Turkey. Do the students feel that he has "sold out" by leaving the country at these times? What does Baldwin himself say about this?

A final question, which might come out of any of the foregoing and which might well lead into a final writing assignment, is that of the conflict between free will and fate. How much choice does John actually have? (Elizabeth says that "what was coming would surely come; nothing could stop it.") How much choice did Baldwin have in becoming a writer, or leaving the country? He himself says in The Fire Next Time: "I know that, according to many Christians, I was a descendent of Ham, who had been cursed, and that I was therefore predestined to be a slave. This had nothing to do with anything I was, or contained, or could become; my fate had been sealed forever, from the beginning of time." Baldwin's quote could be compared with Johnson's "Tired." What conclusion does each man reach about his relation to society?

What degree of choice remains to a man once he has decided to dedicate himself to a "larger system" or a "greater power"? The man who renounces his own autonomy before the state - for example, before a totalitarian institution - may be compared or contrasted to the man who is a devout religious adherent. Do people save themselves, or are they saved? Many religious people believe that choice of the deepest kind remains theirs even in the moments of most submissive faith. This issue may well prompt some heated discussion and some serious writing.

As a major project done independent of the class, students might elect to compare The Autobiography of an Ex-Colored Man and Black Like Me. In each case the hero finds that the choice to change racial affiliation works deep and complex changes upon his identity. An analysis of the novels from the frame of reference of the making of the self could lead to frank and insightful student writing.

SIDDHARTHA

Materials Required: Siddhartha by Herman Hesse (New Direction Paperbacks)
"The Force That Through the Green Fuse Drives" by Dylan Thomas (Student Manual - Choice)
Excerpt from "The Tale of Savitri" (Student Manual - Choice)

There has been much discussion about the appeal of Siddhartha to a freshman class. Some teachers have read it and have been very enthusiastic about it; others have called it boring, plodding, and colorless. It has not been tested by freshmen themselves. Therefore, the teaching of Siddhartha can be enjoyed by many students.

Siddhartha is the story of one man's long quest in search of the ultimate answer to the enigma of man's role on this earth. As a youth, the Indian, Siddhartha, meets the Buddha but cannot be content with a disciple's role; he must work out his own destiny and solve his own doubt--a tortuous road that carries him through the sensuality of a love affair with the beautiful courtesan Kamala, the temptation of success and riches, and heartache of a struggle with his own son, to final renunciation and self-knowledge. It opens psychological, philosphical and religious vistas that help us comprehend the meaning of self-knowledge through experience.

The teacher who decides to teach Siddhartha should be aware of the possible difficulty that a student may have in understanding the meaning and pronunciation of various names within the story. If it is obtainable, ask the students to look at the special feature on "Asia" in Look, July 11, 1967, pages 35-56. Concentrate on the essay "Buddhists Free Their Hearts in the Temples, on the Fields". Using the opaque projector, flash various pictures onto the screen and discuss them. Use as many as possible of the words that will appear in the text of Siddhartha.

To involve students further in the Indian culture, it might be helpful to show them various pictures of immolations of Buddhists. Let students describe their own reactions. Why do they think these people are sacrificing their lives?

The teacher might also pass out copies of the excerpt from "The Tale of Savitri" (one of the tales from The Mahabharatha). The excerpt (Student Manual - Choice) relates the conversation between Savitri, her father, and the Holy Man on the matter of Savitri's choice--to marry Satyavan, although she is aware of the fact that Satyavan has only twelve months to live and that, according to religious custom, the wife must accompany her husband in death.

The Tale of Savitri
Or, Love and Death

"A Prince thou showest us," the Raja said,
"All virtues owning. Tell me of some faults,
If fault he hath."

"None lives," quoth Narada,
"But some fault mingles with his qualities;
And Satyavan bears that he cannot mend.
The blot which spoils his brightness, the defect
Forbidding yonder Prince, Raja, is this--
"Tis fated he shall die after a year:
Count from today one year, he perisheth!"

"My Savitri," the king cried; "go dear child,
Some other husband choose. This hath one fault;
But huge it is, and mars all nobleness:
At the year's end he dies;--'t is Narad's word,
Whom the gods teach."

But Savitri replied:
"Once falls a heritage; once a mind yields
Her maidenhood; once doth a father say,
"Choose, I abide thy choice." These three things done,
Are done forever. Be my Prince to live
A year, or many years; be he so great
As Narada hath said, or less than this;
Once have I chosen him, and choose not twice:
My heart resolved, my mouth hath spoken it,
My hand shall execute;--this is my mind!"

After reading "The Tale of Savitri" assign the reading of Siddhartha. The teacher may suggest that the student read the story as a journey, noting Siddhartha's reaction of each adventure. Why does he keep moving? There may be several issues of interest to the students. For discussion compare the relationship of Siddhartha and his father (pp. 10-13) with Siddhartha and his son (pp. 119-125). In the earlier passage, how does Siddhartha succeed in obtaining his father's permission? Read this passage carefully in class and ask students to relate Siddhartha's experience to their own. In what ways are relations between fathers and sons in our country different from those in Siddhartha's India? What qualities of the confrontation may perhaps remain constant? Would Siddhartha believe that it is possible for a father to pass his wisdom on to his son? Do you believe it is possible?

Cite examples from your experiences. Point out statement on p. 144:

> Wisdom is not communicable; the wisdom which a wise man tries to communicate always sounds foolish.

To what extent can a father alter a son's behavior? destiny? Should a father try?

Siddhartha and his friend each set off in search of peace of mind and soul, but they chose different paths. At various times in the book, Siddhartha and his friend meet again and relate to each other where their paths have taken them in their search. Compare Siddhartha's search with his friend's.

Suppose Siddhartha had chosen the same path his friend took. How do you think Siddhartha would then feel about his search? What if his friend had chosen Siddhartha's path? How might he feel?

Encourage students to compare their own search, if any, with Siddhartha's and his friend's. Is a life of thinking, waiting, and fasting better than one of self-gratification or of experiencing life in all its facets? Is one likely to find the nature of his true self by middle age? By what age might he find peace of mind and soul? What do you think of the following statement:

> A true seeker cannot accept any teachings, not if he sincerely wished to find something. (p. 113)

Do you agree? Disagree?

At any point during the reading of Siddhartha, the teacher may find it effective to compare the poem "The Force That Through the Green Fuse Drives the Flower" by Dylan Thomas (Student Manual - Choice) with the following passage from the book:

> This... is a stone, and within a certain length of time it will perhaps be soil and from the soil it will become plant, animal, or man. Previously I should have said: This stone is just a stone; it has no value., it belongs to the world of Maya, but perhaps within the cycle of change it can also become man and spirit, it is also of importance. That is what I should have thought. But now I think: This stone is stone; it is also animal, God and Buddha. I do not respect and love it because it was one thing and will become something else, but because it has already long been everything and always is everything. I love it just because it is a stone, because today and now it appears to me a stone. I see value and meaning in each one of its fine markings and cavities, in the yellow, in the gray, in the hardness and the sound of it when I knock it, in the dryness or dampness of its surface....

It may help students in their comparison of the philosophies in Thomas' poem and the passage from Siddhartha if the teacher were to discuss the poem briefly with the class first. Ask if anyone understands what Thomas means by "green fuse". If no one knows, tell the class simply that the green fuse could be thought of as the stem of a plant through which energy flows to the flower. Perhaps someone has seen a lone flower that has pushed its way up through an asphalt pavement or cement walk. The persistence of life in this example parallels the energy or charge that the poet feels within himself. Notice how, in the first stanza, Thomas likens the energy--or"force" --that impels him through his youth "green age") and, by extension, through maturity to inevitable death ("my destroyer"), with that which drives a plant through a similar cycle. What, then, does he mean in the last two lines of the first stanza; "And I am dumb to tell the crooked rose/My youth is bent by the same wintry fever"? What does he mean, in this context, by "dumb"? In each stanza, have students notice the parallels Thomas draws between the force within him and the force in nature around him, and the way he repeats after each parallel: "And I am dumb to tell..." What does Thomas seem to be saying in this poem about man's relationship with nature?

Now read the passage to the class. What is implied here about man's relationship with nature? How does this view compare with Thomas'? Read again the lines, "This stone is stone; it is also animal, God and Buddha... it has already long been everything and always is everything." What does this reveal about the man who said this and his beliefs?

In the event, finally, that students develop interest in the cultural and religious background of the novel, the following brief summary description of a number of Hindu attitudes and beliefs is offered. Other students might, if interested, undertake an independent research project into the religious context.

> Hinduism reduces man to a fragment of the spirit and nature and the great spirit behind it. Brahma is the source of gods, man and all living things on earth.
>
> Men as fragments of the Over-Spirit are doomed to a sojourn in this material world, but they carry with them a longing for reabsorption in the Over-Spirit.
>
> This world through which they pass is nothing but Maya, or illusion in comparison with the reality of the Over-Spirit. Man's life in this world of illusion is a kind of trial by which he is judged worthy or unworthy to move closer to final release.
>
> Each individual soul goes through a series of incarnations in Maya, in each of which his actions influence his next rebirth. If he performs his duty in one life, he will be reborn higher on the caste scale. If he does not, and pursues selfish desires in this life, he may be born next time as a pig or a vegetable.
>
> The final obliteration of the individual soul in the peace of the Over-Spirit is called Nirvana. Only Nirvana can end the dismal round of reincarnations in this world of illusion.

Writing Suggestions:

Have the students read the following passage (from page 74) or Siddhartha) and discuss the effectiveness of the simile:

> Most people... are like a falling leaf that drifts and turns in the air, flutters and falls to the ground. But a few others are like stars which travel one defined path: no wind reaches them, they have within themselves their guide and path.

After discussion of the use of simile and its effect, have students write a short poem or a few paragraphs extending the "falling leaf" or "star" simile to relate to themselves or to people in general. Such a poem may begin, for example, "I am like..." or "I do not want to be like a ..."

Some students, however, may be very interested in the implications of the father-son relationship in Siddhartha, and may prefer to write on how a father's choices determine his son's destiny. Tell them to consider the

complexities of love and obligation, making specific references to the relationship between Siddhartha and his father, Siddhartha and his son, and (if the Baldwin tape from the unit on Go Tell It On the Mountain is available) to Baldwin and his father, as well as to their own experiences.

Or, perhaps some students would like to consider the difficulties inherent in a father's choices determining his son's destiny. Have them use the following statement as a springboard to expressing their views:

"What is of value and wisdom to one man seems nonsense to another."
(page 147)

An Approach To Metaphor, Symbol, And Sentence Patterns

Although this approach is used as an introduction to the metaphoric content of Siddhartha, and is described as such, it can be used as an introduction to any work in which it is necessary for the student to understand the operations, the constructions, and the genesis of the metaphors and symbols, One by-product is that it also enables some students to use metaphors and extended metaphors more imaginatively in their own writing.

Begin by having the students in the class play a game of Associations. One student in the class should volunteer to be IT, and he must think of another member of the class. (It is also possible to think of fictional and historical characters, as well.) The other members of the class must guess the person of whom IT is thinking by asking the following kinds of questions:

If this person were music, what kind of music would he be?
If this person were an animal, what kind of animal?
If this person were a bird, what kind of bird would he be?

The categories which can be used are limitless: climate, furniture, material, color, musical instrument, etc.

All of the answers can be listed on the board until the students -- or several students -- feel that they know the answer; that is, the object behind the metaphors. Even if their answers are not "correct", often they will come up with an individual who has a personality which is similar to the person of whom IT is thinking.

This game alone raises several questions. What makes it possible for them to identify an individual from a list of objects? Do the separate objects listed have some kind of internal consistency so that they present a relatively complete image of or feeling for a given personality? If we can guess an answer from the associations of one individual with another, how unique are our associations? Or do we draw on a fairly common body of associations? To what extent is IT performing the function of the poet?

To insure against this becoming simply a guessing game, the teacher might insist that no answer can be given until at least six metaphors are listed and until they have been discussed concerning the nature of the personality they suggest. It may be better to use a member of the class, rather than a fictional or historical character, mainly because of familarity and the possibility of working with the representation of a total personality rather than one which has already been objectified.

On the next day, the class can begin to work on metaphors as used by poets and novelists. Based on the work that they havedone with associations, they can examine the connotations of metaphoric figures in poems or novels. If poetry is to be used they might well deal with the overlapping associations of a series of metaphors as used by a poet. Are the figures separate and distinct, or do they have something in common? Thus, the totality of the poem is suggested by the sum of the metaphors and their associations as the totality of the individual was partially revealed by the sum of its metaphors or associations.

With Siddhartha, begin with the description of the Samanas as jackels. What were the qualities of jackals, both pleasant and unpleasant? How did these parallel the qualities of the Samanas? Suppose Hesse had chosen wild horses? Would this have been as appropriate? Could there be another appropriate metaphor for the Samanas? (Something like vultures is a possibility, there are or could be somewhat equally appropriate metaphors other than the one particular one chosen by Hesse.) If there are some metaphors which are more appropriate than others, then, what is the distinction? Is it purely individual taste or is there some kind of judgement which can be made, here, on a simplistic level, always allowing, of course, for that quality of genius which can take anything and make it work.)

Finish with the most complex metaphor-symbol of the novel--the river. The river has obvious literary associations with time. Breaking it down into its obvious physical components -- either drops or atoms -- it is constantly changing substance, yet in its form, it is ultimately unchangeable. And even if there is no form left, if a time comes when there is nothing but a dry river bed, those drops of water and those atoms exist elsewhere as the parts of other rivers and other rains. At this point, the students should be fairly capable of making the connection between these statements about the river and the character and life of Siddhartha. And in making this connection, they should be able to touch, if not to grasp, the fairly difficult interpretation of Siddhartha's final stance. (At this point, the teacher deals with some Zen Buddhist parables which are really metaphoric statements for the nature of life which cannot be articulated and kept whole.)

Finally, the students should have the opportunity to build their own extended metaphors; one very beneficial by-product is the chance to work on a variety of sentence patterns at the same time in an interesting context.

Make up a list of association questions relating to Siddhartha as a character and have the students write down their responses on a sheet of paper. For example, if Siddhartha were a musical instrument, what kind of musical instrument would he be? In the same fashion, go through the categories of animal, metal, plant. Ask several students, then, to read their responses and write them on the board, Some may have things like a flute, deer, bronze, or the moon. Obviously, not all the students will have the same list. Instead of flute, some may have had violin, for example. The students may (through discussion) come to an agreement that neither one of these is "wrong" but that there might be something out of place about a trumpet. The same kind of discussion will follow about the other categories, reingorcing the previous discussion of standards for judging appropriate and inappropriate metaphors, a not very definable boundary for the range of individual aesthetic taste. The violin and the flute, for example, have important connotations in common, in relation to Siddhartha; for another character, of course, these connotations might not be important. Thus, the role of metaphor becomes completely disassociated with the "guessing game" and assumes its more relevant role of suggesting the indefinable nature of one sphere through describing the concrete nature of another.

Return to the original list for the purpose of discussion and write it on the board in the following manner:

ADJECTIVE	OBJECT	VERB
	Flute	
	Deer	
	Bronze	
	Moon	

Having discussed the internal consistency of these objects, have the students supply all the adjectives and verbs which they can think of to go with each of them. For "deer", for example, the students might supply wild and free and wandering. After they have made as complete a list as possible, have the students decide which verbs and adjectives apply equally well to both Siddhartha and the metaphor. This, then is the area of metaphor -- the overlapping of the thing to be represented and that which represents it. Obviously, free or wandering could apply very well to Siddhartha as well as to the deer, but wild is not as accurate as it might be. (It would be possible to raise a question about the extent of the parallel here; that is, is the metaphor likely to be more effective if all the adjectives and nouns apply equally well to both; if most of them apply; if only a few apply?)

Then ask the students as a class to try to develop a paragraph using the words listed on the board, without resorting to completely parallel sentences.

Siddhartha is like a deer because...
Siddhartha is like a flute because...

Get into the questions of what material can go into clauses and how one can order various kinds of material in one sentence. If the students are already interested in the terms of the sentence, they should be interested in the various orders into which these terms might be put.

One difficulty might arise, that of trying to place a group of somewhat disparate metaphors into one paragraph without feeling that one is cooking up stew. Capitalizing on this, get into the question of extended metaphor (referring again to the river which has highly complex associations.) Take one of the metaphors, for example like the deer; then, work out several of the ways in which Siddhartha and the deer are alike. The idea is to have one paragraph grow out of one metaphor. This presents the concept of the controlling image or the controlling metaphor.

As a last exercise, have the students write a short paper describing Siddhartha through an extended metaphor, using either of the ones they have discussed or one of their own choosing.

Hopefully these activities will be beneficial later in the course when students will have to form more effectively the use of a metaphor or controlling image to the use of a controlling idea in writing papers.

MANCHILD IN THE PROMISED LAND

Materials Required: Manchild in the Promised Land by Claude Brown
That's Where I'm At (Polymorph Films, Inc.)
Spirituals: "Jesus Take My Hand"
"I'm On My Way"
Pop Music: "Society's Child"(taped recording which accompanies Choice sequence)

We suggest you introduce this unit by showing the film, That's Where I'm At. After the film you might ask the following questions: What effect did the loss of the older brother have on the hero? What was the significance of the brief friendship with the white boy? Why does the young man turn to art Has he found himself? Does he know where he's "at" or is he still searching? As the film has a city background, let the students talk about parallel scenes and experiences in their own cities.

The instructor may also want to ask the students to list choices which may face teenagers who live in the conditions suggested by the film. There is a possibility that the choices will go somewhat like this: to choose a popular friend or an unpopular friend; to join a gang or not to join a gang; to go to school or not to go to school;to use drugs or not to use drugs; to riot or not to riot, etc.

After the discussion of the choices, the teacher may play the recordings, "Jesus Take My Hand" and "I'm On My Way," as she reads the "Foreward" to Manchild in the Promised Land, p. vii.

As the students begin reading, they may become more deeply involved in the story if the teacher asks them to consider the choices made by some of the characters in the book. These may be choices related to those previously discussed which face teenagers who live in the conditions suggested by the film.

Read with the class the passages which point out Claude's decision to refuse to acknowledge Sugar as his girlfriend, pages 57-58.

> After I got used to Sugar being ugly and having buck-teeth, I didn't mind her always hanging around and I stopped beating her up. Sugar started coming around on weekends, and she always had money and she wanted to take me to the show. Sometimes I would go with Sugar, and sometimes I would just take her money and go with somebody else....Sugar used to cry, but I don't think she really minded it too much because she knew she was ugly and she had to have something to give people if she really wanted them to like her. I never could get rid of Sugar. She would follow me around all day long, would keep trying to give me things, and when I would't take them, she would start looking

> real pitiful and say she didn't want me to have it anyway. The only way I could be nice to Sugar was to take everything she had, so I started being real nice to her.
>
> One day I got into a fight with J.J. and didn't know why. J.J. was saying it would be all right for somebody to have a girl friend like Sugar if he didn't mind kissing her, because her teeth would be in the way for kissing. He said that everytime somebody wanted to kiss Sugar, he would have to let her know way ahead of time so she could start closing her mouth or whatever she did to get her teeth out of the way. That was the last thing I heard before I found my fist in J.J.'s face.
>
> . . .After that, I told Sugar to stay away from me and showed her I wasn't playing by not taking anything from her anymore. (p. 57)

The class may want to consider the degree to which Claude is or is not aware of his "true feelings" for Sugar, and the degree to which he feels guilty. What does he feel for Sugar? Comment on the line: "I never could get rid of Sugar." What other words could be substituted for "playing" in the last line of the passage?

After the discussion, the teacher may suggest that students write a dialogue showing what was said between Claude and Sugar before Claude told "Sugar to stay away." Or, since Sugar and Claude's sister are close friends, the students may write a telephone conversation in which Sugar tells Claude's sister what happened. If the students do not wish to write, perhaps they could do role playing. If some of the students see Claude's actions as impulsive, they may be willing to relate some of their own impulsive actions and their feelings afterwards.

Read with the class the first paragraph on page 95. This is a continuation of the refusal of Claude to recognize Sugar. However, the influence of Claude's peers upon his choice of action is more significant.

> When I got on the bus, I kept playing with Sugar out the window, and when some of the cats in back of me started teasing me about how ugly my girl was, it didn't seem to matter not even a little bit. When the bus started pulling away and Sugar was standing on tiptoe for me to kiss her, I wanted to kiss her, but I just couldn't. I want to -- real, real bad -- but her buckteeth might have gotten in the way. Sugar ran beside the bus for a while, and her eyes had a kind of begging look in them. She stopped at the corner where the bus turned; her begging eyes had water in them . . . and so did mine . . .

Students may be able to add some elaboration to the phrase "begging eyes." Are Claude's actions cowardly? How might Claude have reacted toward his companions on the bus after Sugar was out of sight?

Read with the class the passage on pages 277-278. This passage seems to suggest the pathos in the relationship between Claude and Sugar. Could Claude have changed Sugar's decision to experience drugs?

Start with "When Sugar said that bit about "he left," "Look closely at the part:

> I watched the syringe as the blood came up into the drugs that seemed like dirty water. It just filled up with blood, and as the blood and the drugs started its way down into the needle, I thought, this is our childhood. Our childhood had been covered with blood and gone down into somewhere. I wondered where.
>
> I wanted to say, "Sugar, I'm sorry. I'm sorry for not telling people that you were my girl friend. I'm sorry for never telling you that I loved you and for never asking you to be my girl friend." I wanted to say, "I'm sorry for everything. I'm sorry for ever having hesitated to kiss you because of your buckteeth."
>
> . . ."That's some nice stuff," she said.
> I got up, went over to where Sugar was sitting, bent over and kissed her. She smiled and went into a nod.
>
> That was the last time I saw her, nodding and climbing up on the duji cloud.

The main discovery in this section seems to be the development of Claude's understanding of some of the final realities of Harlem and his realization of the possibility that he may have lost a chance to change Sugar's course. Ask the class to think about choices that they have made in their own lives and wish they now could redeem. A writing assignment might well emerge from this.

The use of drugs is sometimes thought to be a special problem of teenagers and/or slums. Some people think the environment in which the teenagers live forces them into the use of drugs. How do you feel about this opinion?

Read with the class Claude's initiation to "horse" and his decision to never use it again. (pages 111-112)

After reading the passage, the teacher might ask the class whether they think Claude's one experience with drugs was enough to make him say with finality:

> Look man you don't ever, long as you live have to worry about me messing with any more horse as long as I live. (p. 112)

Look closely at the paragraph:

> My guts felt like they were going to come out. Everything was bursting out all at once, and there was nothing I could do. It was my stomach and my brain. My stomach was pulling my brain down into it, and my brain was pulling my guts out and into my head. And I said, "O Lawd, if you'll just give me one more chance, I'll never get high again." (p. 111)

What seems to be Claude's attitude toward God here? in general? Can you think of similar incidents in this book or in others in which this temporary attitude prevails? If the students do not point out that in some situations the persons later reject God, the teacher may wish to do so. He may, for example, refer to the passage in The Plague by Camus in which the citizens rush to church at the beginning of the plague, but cease to come in large numbers when the suffering is not removed immediately. There are many Old Testament antecedents for this reaction. How do you account for this universal tendency to reject or forget about God except in dire emergencies? Does this reflect something in the nature of man?

Read Chapter 13 in which Claude chooses to stereotype Saturday night:

This chapter is a self-contained essay in which the author writes a description of Harlem by focusing on one specific incident. The author uses sensory appeal, anecdotes, and combines both myth and reality. How do these literary devices serve to make the description more vivid? Point out to the students the ease with which the author changes the point of view. This shift in point of view could be dramatically illustrated through Chamber Theatre Technique. (See excerpts from "Chamber Theatre Technique" appended to the "Impulse" unit.) How does this shift in point of view add to our understanding of the characters and incident here?

After a discussion of the chapter, let the students think up other days that have been stereotyped, such as blue Monday, black Friday, etc. Discuss the connotations.

As a possible writing assignment, ask the students to compare Saturday night in their hometown with Claude's Saturday night. Is Claude's description a myth or a reality? What is it which gives a heightened or mythic quality to certain days or nights, festivals or seasons?

Some other possible choices which may be discussed:

Claude's decision to trust Papanek, the social worker. (pp. 87-88)

Claude's decision to defend the white boy instead of siding with his Negro friends. (pp. 135-136)

Claude's decision to return to Harlem after his brief encounter with the white girl. (Chapter 15)

The teacher may approach this chapter by having the students listen to the tape of fifteen-year-old Janis Ian's best-selling record "Society's Child"(on Choice Unit tape). In addition, the teacher may ask students to read the lyrics after listening to Janis sing. (Student Appendices) Give the students time to read the lyrics; then have a discussion. As the students look at Chapter 15 in class, ask them to look for similarities or differences between Claude's experience and that described in the recording.

Society's Child

> Come to my door, baby, face as clean and shining black as night. My mother went to answer, you know that you looked so fine. Now I could understand your tears and your shame. She called you "boy" instead of your name: When she wouldn't let you inside, when she turned and said, "But, honey, he's not your kind." She says I can't see you anymore, baby, can't see you anymore . . . Walk me down to school, baby. Everybody's acting' deaf and blind until they turn and say, "Why don't you stick to your own kind?" My teachers all laugh their smirking stares, cuttin' deep down in our affairs, preachers of equality; they say they believe it --then why won't they just let us be? They say I can't see you anymore, baby, can't see you anymore. One of these days I'm gonna stop listenin', gonna raise my head up high. One of these days I gonna raise up my glistening' wings and fly. But that day will have to wait for a while. Baby, I'm only society's child. When we are older, things may change but for now this is the way they must remain. I say I can't see you anymore, baby, can't see you anymore. No I don't wanna see you anymore, baby. .

Pimp's desire for drugs: There are many pages which deal with this phase of Pimp's life. Ask the students to look for other incidents which lead to the situation in which Pimp has become involved on pages 410-412. Then, ask them to concentrate on the passage of Pimp's decision.

"It's my life, to do whatever I want."

Can a person live his life as he pleases? Is a man on his own or is every man his brother's keeper? Another issue arising from this passage is whether or not Pimp really has a choice: Is he not trapped in a compulsion, just as much by chance as Claude was freed from the trap? What is the line between a choice and a compulsion and what of the compulsive drinker or the driven murderer, pathologically helpless in his crime? What decisions can a judge make in the case of the addict or drinker who feels he cannot stop? Students may wish to prepare in writing, and then present in class a mock trial with cases for or against Claude's younger brother. Other portions of the book present perhaps even better opportunities for such a trial.

Claude's decision to move out of Harlem. (p. 201)

Concentrate on the line: "Fear made me stop and think." Is it fear that led to this choice, and what is the consequence of this choice for Claude's future? The class may approach from this angle the ultimate and much-debated issue of whether Claude Brown was a "hero" or a "sell-out." Should one get out of an adverse environment or should one stay in and rise as it rises? The Student Manual - Choice "I'll Never Escape the Ghetto" might be passed out at this point. Stanley Sanders is an Oxford Rhodes Scholar who has now returned to cast his lot with Watts. The essay, published in Ebony, in August, 1967, raises several issues: Can Sanders keep his word and remain? To what degree has he returned in heart as well as body? Is it possible to go home again after you, and the conditions of your life, have been wholly changed? Other issues, posed by this essay, and relevant to Manchild as well, may grow out of discussion of the following statements:

The talented young people left Watts in droves. The one skill they had in common was the ability to escape the ghetto.

At Oxford, I could reflect on the American black man.

My choice was made for me--long ago . . . I am a child of the ghetto . . . I have staked my all on its future. Watts is my home.

When a man chooses to go away from home, can he ever go home again?

A CHOICE OF WORDS

Materials Required: Versions of: "To An Athlete Dying Young" by A.E. Housman
"The Tyger" by William Blake
"Bardic Symbols" by Walt Whitman (Student Manual - Choice)

Alternative and Supplementary Materials:

Beethoven, Symphony # 5, Second Movement
Haydn, Surprise Symphony, Second Movement
Bach, The Goldberg Variations
Understanding Poetry by Cleanth Brooks and Robert Peen Warren
Whitman the Poet by John C. Broderick, editor

This unit, A Choice of Words, presents the topic of Choice in a context which is slightly different. The exercises in this unit focus upon helping the student to understand that small shifts in word-order often lend significant shades of meaning to a sentence, and that a given context has as much importance to the total meaning if a person wishes to express as the specific words, or the word order, selected, or the relationship of an individual sentence to the sentences which both precede and follow.

In the subsequent exercises in this unit, students will examine in greater detail the development of a poem, from inception to completion, through the changes in word choice and word order that the poet himself made. The insights students gain in this preliminary exercise in word order will enhance their awareness an understanding of the value of reworking basic materials.

To involve the student in an activity concerning both sentence-sequence and word-order, the teacher might start out with the following sentence:

> Coming out of the deep Northern woods in a heavy, light-green Russian jeep, three weary-looking soldiers and a pretty but terrified young girl hastened to the clearing by the river where the wounded man was lying.

Ask students to shift the words around and see how many (a) slightly different, (b) significantly different variations in meaning and impact they can come up with. After students have worked with this, and perhaps a few more sentences, the teacher might lead a discussion on the impact of variations in word-order in their sentences. Discussion might include some mention of the two most emphatic positions in a sentence--beginning and the end. Perhaps some of the students' sentences can be used to demonstrate how the effect of different sentence-elements varies according to position.

The sentence below is a good example of emphasis by word-order because the most important word, "dangerous", occupies the conspicuous final position, and the next most important word, "female", occupies the slightly less conspicuous initial position.

The female of the species may be summed up in one word--dangerous.

The teacher may point out to the students how much less emphatic the sentence would have been had the following word order been used:

In one word--dangerous--the female of the species may be summed up.

At this time the teacher may pass out copies she has prepared in advance of the following brief passage from Conrad's "The Lagoon." This passage should not be punctuated when given to the students.

> if you want to come with me I will wait all the morning said the white man looking away upon the water no Tuan said Arsat softly I shall not eat or sleep in this house but I must first see my road now I can see nothing see nothing there is no light and no peace in the world but there is death death for many we are sons of the same mother and I left him in the midst of enemies but I am going back now he drew a long breath and went on in a dreamy tone in a little while I shall see clear enough to strike--to strike but she has died and now darkness

Ask a student to read it aloud. (The teacher may wish to tape the first reading). The students may question the words repeated in the passage--were they intended or are they typographical errors? Next, let students omit the repeated words and punctuate the passage. After the exercise, ask a student to read his punctuated passage aloud. (Tape the second reading). Have the class punctuate the passage again, this time including the words that are omitted in the punctuated version and ask students to try reading it aloud.

> "If you want to come with me, I will wait all the morning," said the white man, looking away upon the water. "No, Tuan," said Arsat softly. "I shall not eat or sleep in this house, but I must first see my road. Now I can see nothing--see nothing! There is no light and no peace in the world; but there is death--death for many. We are sons of the same mother--and I left him in the midst of enemies; but I am going back now."
>
> He drew a long breath and went on in a dreamy tone: "In a little while I shall see clear enough to strike--to strike. But she has died, and . . . now . . . darkness.

Tape a reading of this final version and compare with other taped versions. How do they differ in impact, emphasis, and perhaps coherence? Finally the students may be asked to rewrite the passage in as many different ways as possible by changing word order. Again, compare the rewritten passages in terms of meaning and effect.

Note: If other passages from books you have been reading seem more appropriate, do not hesitate to use them instead. Manchild in the Promised Land, for example, presents many opportunities for consideration of changes in word order, particularly as much of the writing seems spontaneous.

This exercise is designed to develop student awareness of the value of revising and reworking basic materials. From examples of the technique of revision by major writers, including Housman, Blake and Whitman, students will become more aware of how this technique may be used in their own writing.

The idea of revision might begin with the poem "We Real Cool" by Gwendolyn Brooks.

"We Real Cool"

We real cool. We

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

The teacher should cut up in advance the mimeographed copies of the words from "We Real Cool". Only one word should appear on each slip of paper. Give each student a complete set of the 24 words of the poem in random order. Only in one case should you indicate a sequence and this is for the three-word combination "We Real Cool". At no point indicate that we are necessarily dealing with a poem. After all members of the class have a complete set of words, ask students to arrange them in whatever order they like, urging them to work individually or in small groups as they prefer. Suggest that the only criteria for arrangement should be effectiveness in conveying their own individual sense of what they would like to say.

After students begin to come up with combinations they find pleasing, ask them to copy them out on sheets of paper and invite them to come up and write them on the board. Encourage extensive discussion on the relative power and varying meaning and connotation of the different versions. Students, on completion of a version, might be asked to pick a word or phrase out of the poem to serve as title. Their choice of title will in itself, of course, have significance and might well be commented upon.

It is left up to the individual teacher whether to show the students the final version at the end of class. It may be asked for by the students--or they may not care--and perhaps this in itself would be the best way to decide.

Other poems, if they are quite short, may lend themselves to the same approach. Longer poems (e.g. Robert Frost's "Fire and Ice") may also be used, perhaps by placing larger combinations of words (or whole lines) on single slips of paper in order to cut down on the number of slips. It begins to get awkward when there are over 25 or 30 pieces on a desk.

The next phase, making use of the Student Manual - Choice, involves the comparisons of some well-known poems. For the sake of simplicity and quickest impact, we suggest that the teacher begin with the Housman poem, showing

students first only version A. Suggest to students that this is a "work in progress." Where do they think the poet might go from here? How do his various choices and cross-out sections differ in meaning or effect? Which of his choices do students prefer? How might they complete the poem at this stage?

Next, pass out version B and, urging students to place the two versions side by side, consider the additions and changes Housman made. Then move to the final poem. Call students' attention to the possibility that there may be no single "final" version of anything. A poet or a novelist writes and rewrites, changes and rearranges. At a certain point he stops and the work is "finalized." We then say it is "complete". Does this mean that an editor can not improve upon an author's final product? Where does the real work of art cease and the editorial-board product start? Teachers may bring up the example of Thomas Wolfe and of his editor Max Perkins--or again, perhaps even more dramatically, the team-style writing techniques of many newspapers and journals, most notably Time magazine. Has the age in which the author is his own editor and final arbiter passed us by--or is this true only of journalism or, somehow, less "important" or less "serious" work?

A brief final exercise, in a much lighter vein, might be to play Beethoven's Symphony #5, Second Movement, Haydn's Surprise Symphony, Second Movement, or the Goldberg Variations of Bach. The point here is simply to expose the class to variations on a theme in music. If there are music students in the class, they may wish to point out some of the more intricate variations. If not, after hearing the recordings, the class and teacher can easily pick up the basic themes; from that point, the recognition of the more obvious variations is only a matter of attention.

AN ENEMY OF THE PEOPLE

Materials Required: An Enemy of the People by Henrik Ibsen
Excerpts from An Enemy of the People (Student Manual - Choice)
The Isaac Hayes Movement (Enterprise Records) ENS 1010

Alternative and Supplementary Materials:

Ceremonies in Dark Old Men by Lonne Elder
Mrs. Warren's Profession by George Bernard Shaw
Collected Prefaces by George Bernard Shaw
The Classical Rhetoric for the Modern Student by E. P. J. Corbett

Man is constantly exposed to temptation and is forced to make choices. This theme of the effect of temptation upon choice has been developed in drama through the ages. Ibsen's An Enemy of the People, has been selected to explore and illustrate this idea in this unit.

In addition to thematic concerns of choice and temptation, this unit is designed to allow the student an opportunity to become more familiar with the various elements of drama.

Begin the unit by playing Isaac Hayes' "I Stand Accused" (lyrics only).

After students have listened, a discussion could be initiated by giving consideration to the theme, tone mood, situations in "I Stand Accused."

By now, students will have started listing categories of preferences people make in life. A possible list of preferences could be:

love	school	work(profession)
friends	mates	alcohol
drugs	religion	clothes
mates	hairstyles	duty
pride	foods	justice
dignity	teachers	houses
ministers	cars	vacations
sports	furniture	places(cities)
honesty	truth	crime
family	morals	

Next class period - Show In - produced and directed by class members. Overview (assignment): Students will select a category from options that people have to make in life or add another. They will choose the most desirable, preferable or least desirable aspect (facet), their preferences before the class by using props, dress, actions,voices, etc. in order to televise their choices.

Next class period or two - Write In - created by students - preview (assignment). Students will write descriptions of choices revealed previously.

Students may use the suggested sentence pattern:

I choose _____ because it (he or she or they) _____
(name of choice me (or my) (verb)

_____ _____ _____ _____ _____
(noun) (modifiers) (what) (when) or (where) or

_____.
(how)

Students will read descriptions (these should be taped). Discussion on effectiveness of descriptions will follow each reading.

Papers will be passed in for duplication.

During the next class period or two - Listen In - Taped descriptions will be played as students follow duplicated copies to note effective use of language and to correct usage errors.

Note: The Listen In may be used as individual conference technique or it may be used in a problem session or some other way so that this activity may not delay getting into the play, An Enemy of the People.

An Enemy of the People

In Ibsen's play one cannot help but notice, with some discomfort, the similarities of problems in the latter part of the 19th century to problems that are with us as we move toward the end of this century. The individual vs. the majority, the relative notion of truth, the pollution (water) problem, the press, demonstrations, pride, and justice are all handled in some way by Ibsen in this play.

The choices that the characters must make serve to complicate the plot and to make the conflicts that are so necessary for effective drama. Characters may be examined separately for their individual temptations and choices and/or the students may take a broader look at man in the collective sense and the many conflicts which influence his life.

As a means for working into the play, it is suggested that improvisations be used to involve the students in two of the situations or conflicts which occur in the play.

Excerpts from the play are in the Student Manual - Choice, but it is suggested that the students be given more freedom with the situation since much of what occurs in the excerpt would need clearer explanation.

Improvisation from the scene in Act III

A speaker has called together a crowd to hear a report he must make. It will not be good news to the people. They will suffer financially; They have been told by this man's enemies that he is exaggerating and that he does not have their best interests at heart. But the speaker is compelled by his con-

science to make his information known. The crowd becomes unruly and gets out of hand.

Let the students decide on their own problem. Some suggestions might be:

1. Schools must be closed indefinitely.
2. Workers (perhaps a third of them) in a city must be laid off.
3. A ban on all alcoholic beverages must be made.
4. Students choice.

Improvisation from the scene in Act V.

A wealthy father or father figure has invested money for his daughter and her family. The husband learns that his actions will determine whether or not the family will get this money. The young man's views differ greatly from those of his father-in-law. The husband is torn between duty to those outside the family who trust him and the assured financial security of his family.

Characters: A father, son-in-law, and possibly others the group might want to use.

Let the group decide the actual circumstances. Some suggestions might be:

1. The son plans to expose his father-in-law to the authorities for operations in the narcotics syndicate.
2. The father is about to be exposed for embezzling funds from the local agency on poverty.
3. Student Choice.
4. Have the students read the scene from which the improvisation is taken.
5. Then give them the situation.
6. They should have about five minutes to plan.
7. Presentations are then made.

Discussion should follow the presentations. Here, the kinds of choices made by their characters would be discussed.

Assign the play for the next class.

After the play has been read the discussion might begin by having students list and find passages to support the problems which have modern counterparts. Or the teacher may give them some examples to discuss.

Either method might make use of examples such as:

1. Pollution (water) "Dr. Stockmann. The whole Bath Establishment is a whited, poisoned sepulchre, I tell you - the greatest possible danger to public health! All the nastiness up at molledal, all that stinking filth, is infecting the water in the con-duit pipes leading to the resevoir; and the same cursed, filthy poison oozes out on the shore too----- Act I

2. Moving officials toward action
Alaskan . . . I know our local authorities so well; officials are

not generally very ready to act on proposals that come from other people. That is why I think it would not be at all amiss if we made a little demonstration. Act II

3. Mediocrity
Hovstad . . ..He is one of those who are floundering in a bog-decent enough fellow though he may be, otherwise. And most of the people here are in just the same case - see-sawing and edging first to one side and then to the other, so overcome with caution and scruple that they never dare to take any decided step. Act II.

4. Attitude of some toward the public
Peter Stockmann. Oh the public doesn't require any new ideas. The public is best served by the good, old-established ideas it already has. Act II.

5. Having Right on one's side
Dr. Stockman. Do you imagine that in a free country there is no use having right on your side? You are absurd, Katherine. Besides, haven't I got the liberal - minded, independent press to lead the way, and the compact majority behind me? That is might enough, I should think! Act II

6. The Responsibility of a newspaper
Hovstad . . . a journalist incurs a heavy responsibility if he neglects a favorable opportunity of emancipating the masses, the humble and oppressed. I know well enough that in exalted circles I shall be called an agitator, and all that sort of thing; but they may call me what they like . . . Act II

From the preceeding samples, the class could easily move into a discussion of characters. The language, choice of words or voice, gives definite clues to the characters and their feelings. The underlined words could be used for this purpose. This would include the discussion of dialogue. (It should be brought out here that not all plays have dialogue, Breath and Act without Words by Bertold Brecht are examples.

The next class period might begin with discussion of plot and structure. The students should decide upon the major and minor conflicts and the author's manipulation of these.

After the discussion of the characters, plot and various voices the students should be ready for a writing assignment.

Some suggestions are:

1. Develop a short play of a modern "enemy." He may be involved with the problem of drugs, education, the press, demonstrations, minority group problems or some current issue.

2. Have the doctor write a letter to his two young children, explaining his course of action so that when they are men they will understand.

3. Assume that the article was published. Come to the doctor's rescue by writing a letter to the editor.

4. As one of the wealthy men behind the Baths write a letter to the editor.

5. Re-write the ending.

6. Bring the doctor to America to solve our pollution problem.

7. Student Choice.

Additional Activities:

1. The review of An Enemy of the People by Kevin Kelly in the July 30, 1970 Edition of the Boston Globe may be used if the teacher likes at any place in the unit where it might be helpful. (Student Manual - Choice) One place might be after the reading, and after the students have discussed their ideas. This could precede the section where the students list the ideas.

2. Another use might introduce this as a review. The students might then find other reviews of plays in their local paper.

   As a follow-up of this or during the drama unit it might be worthwhile to have students see a play in their area. Most colleges have drama departments, local theatre presentations from nearby colleges or community theatres. This would enable them to see and feel the full impact (hopefully) of a drama that has been staged. They could then write a review of the play they attend.

   Some students may even come up with creative pieces that were inspired by the play.

3. The play lends itself to several good ideas for the writing.

   a. An argumentative paper proposing that media are responsible for unrest.

   b. The role of the media in creating a climate for truth and justice.

   c. Comparison of the attitudes of the Liberal thinker in the play as they relate to the Baths.

   d. Compare these portrayal of the Compact Majority to Nixon's Silent Majority.

   e. Attack or Defend: The Majority is Always in the Right.

4. Students may also decide to present a scene or scenes from the play, that would be true to the author's script. They may stage it using scenery, costumes, props, lights, music and any other means to present it.

TWO PLAYS:

A COMPARISON AND CONTRAST

Materials Required: Ceremonies in Dark Old Men by Lonne Elder
Excerpts from Ceremonies in Dark Old Men (Student Manual - Choice)
Mrs. Warren's Profession by George Bernard Shaw
Excerpts from Mrs. Warren's Profession (Student Manual - Choice)
"Money Won't Change You, But Time Will Take You On"
From Raw Soul by James Brown (King) S 1016

Alternative and Supplementary Materials:

The Classical Rhetoric for the Modern Student by E.P.J. Corbett
Collected Plays with Prefaces by George Bernard Shaw

Shaw's play, Mrs. Warren's Profession, which was banned in England for twenty years and whose first performance in America in 1902 ended in the actors being hauled off to jail, is not dated and has special relevance for Black people today whose chief concern is escape from the ghetto and entrance into the mainstream of the economic life of the country.

Each play deals with a different country, race, and generation, yet the problem is a common one: choosing a way of life, and consequently making a choice of the best means of attaining that life.

The theme of both plays is conscience, and society is the antagonist in both.

Since the Black experience is closer to the student, it might be better to begin with Ceremonies in Dark Old Men.

At the end of the preceding period, ask students to bring to the next class period excerpts or clippings from a magazine or newspaper on poverty.

Have written on the board before the class enters the following quotation from Shaws' Preface: . . . the greatest of our evils and the worst of our crimes is poverty and our first duty, to which every consideration should be sacrificed, in not to be poor."

Have students read excerpts, and from them initiate a discussion of poverty. Lead this discussion into one on Shaw's quotation on the board. If the class agrees that it is "our first duty not to be poor," ask them to think up some remedies for poverty. Present Shaw's statement in his Preface to Major Barbara for consideration; that Lady Bountiful, taking baskets to the poor is merely fostering poverty--the only remedy is to burn down the slums. After a limited discussion of the various aspects and implications of poverty, ask each student to formulate and write his plan for escape from poverty.

Begin the actual reading of the play, read the excerpt from Act I Scene I. (Student Manual - Choice) Here the main characters are introduced and the conflict is set up. Have students take parts and read the scene aloud. It is evident from the scene that the men must take some action. Speculation as to what they will do may be encouraged.

The next class period may be given over to a dramatization of the Temptation Scene, prepared in advance.

Have students work in groups. The largest group will make darts, colored charts, and targets: faces of Mississippi Sheriff, governors, mayors, backwoods whites,Southern whites, and Northern whites.

Questions to Initiate Discussion:

Ask the students for their reactions to the plan. How shrewd was it? How practical? Was there irony in Blue's methods? What type person was Blue? Why did the plan fail? Evaluate Adele's capitulation to the plan. Does this show strength, weakness, understanding? Can Mr. Parker's final accpetance to the plan be justified?

After the dramatization, assign the reading of the play as a whole outside of class.

Suggested procedure and some questions for discussion after finishing the reading of the play:

As the students enter, play record "Money Won't Change You, But Time Will Take You On," by James Brown.

Have written on board:

> "We must all have money, because we cannot exist without it." Shaw.
>
> "The ritual of survival by black men and women is merely survival, and they die anyway." Lonne Elder.

Discuss quotations, e.g., what does Elder mean by "they die anyway"? Was there a way out for them? Adele had saved $2,000 while supporting her father and brothers. What justification is there for the men not "buckling down" to a steady job? (Excerpts from the play: the father's situation, p. 94, and the son's p. 63.) Both men had dropped out of school. Is this pertinent? Delineate the characters of Bobby and Theo. Consider their father's evaluation of them, p. 176. Was Adele's evaluation of her mother valid?

Mrs. Warren's Profession

A ghetto baby in England grew up and made a successful escape from poverty. How was it done?

Mrs. Warren, whose only means of escape from a life of grinding poverty was prostitution, has risen to the proprietorship of a chain of high-class bawdy houses. She has sent her daughter to fashionable schools in the firm resolve to make a lady of her. The girl has been kept in complete ignorance of her mother's occupation, and as the play opens she and her mother are meeting at Surrey for a holiday before Vivie (the daughter) begins her career.

Read the scene from Act II. (Student Manual - Choice) Assign students parts to read aloud. In this scene Vivie finds out what her mother really is, and is appalled, and scornful. She remonstrates, "But everybody has some choice, Mother." Her mother then plainly sets forth the sordid facts of her beginning. How does her early home life compare with that of the Parker's? As Mrs. Warren describes her struggle from scullery maid to waitress to prostitute to proprietor, and ascribes her success to her ability to keep her self respect and to good business management, Vivie asks: "But why did you choose that business? Saving and good management will succeed in any business." Again, her mother convinces her of the logicality of her choice--she had no talents, and her only assets were her good looks and her ability to please men. Mrs. Warren inveighs against the hypocrisy of a society which condones the act of a girl selling her body to a rich husband, but condemns the prostitute for doing the same thing. After some discussion, this statement may be assessed. After Mrs. Warren's long polemic at the end of Act II, Vivie completely forgives and accepts her mother's way of life, even the fact that her fiancee Frank is her brother.

> VIVIE: (fascinated, gazing at her) My dear mother, you are a wonderful woman: you are stronger than all England.

Here a discussion involving a comparison of Mrs. Parker might ensue, along with Adele's opinion of her mother. Might not the entire Parker family have been happier, wealthy and prosperous had Mrs. Parker turned to prostitution?

Characterize the men in Mrs. Warren's Profession--Mrs. Warren's father, Rev. Samuel and his son Frank Crofts. Are there prototypes in Ceremonies? What might have been the fate of Frank as a black man in Harlem?

Explore the parental relationships in both plays. What caused the generation gap? Characterize Vivie in the light of the Woman's Liberation Movement of today.

Shaw, in his Preface, indicates that an individual attempt to solve the problem of poverty is likely to raise more difficulty than the individual can be aware of. Apply this postulation to Ceremonies, to Mrs. Warren's Profession, a satirical comedy.

ACTIVITIES

Chamber Theatre:

Using the chain gang scene (pp. 121-124) in Ceremonies, use one student as Narrator, another as Policeman, another as Mr. Parker, and five or six men to pantomine the action.

Writing:

Using The Classical Rhetoric for the Modern Student as a basic text, study the structure of Shaw's argument in the preface. Prepare a dramatization of a courtroom scene, and present a lawyer's defense for or against prostitution.

Write a "letter to the editor" of a magazine or newspaper in defense of either play.

In essay form, compare and contrast the plan of Mrs. Warren with that of the Parkers.

Voice and Language:

Examine the language of each play: England in the 1900's and present day Harlem.

Rewrite the selected sentences from Mrs. Warren's Profession in the language of Harlem. (See Student Manual - Choice)

THE WALL

Materials Required: "The Wall" by Jean-Paul Sartre (Student Manual - Choice)
Peter and the Wolf by Prokofiev Col MS 7528
Peter and the Wolf by Jimmie Smith

The study of "The Wall", a short story by Jean-Paul Sartre, lends itself to discussions concerning the making of choices, including moral implications. The material is totally student oriented, drawing on the students' own social, moral, religious, and intellectual values. It may promote the further development of these values.

In order to study the totality of a work the students should know something of the primary approaches to literature. Proponents of the biological approach assert the necessity for an appreciation of the ideas and personality of author to gain an understanding of the literary object. The formalists place importance in the development of the genre or in the literary object Also, he does not refer to its social milieu. Critics whose major interest is the socio-cultural approach insist that the only way to locate the real work is in reference to the civilization that produced it. The psychological approach involves the effort to locate and demonstrate certain recurrent patterns: the Oedipus complex, etc.

No approach, of course, will serve for every piece of literature. Every teacher of literature must believe in certain approaches to literary criticism, whether he admits it or not. He should at least be aware of his beliefs, as his students will be influenced and guided by them.

Before beginning "The Wall" if the teacher is not a formalist, he may decide to have students look up facts about Sartre's life, facts which will reveal that he was a soldier fighting against Hitler, was captured, returned to Paris and fought in the resistance. If he does not believe that the life of the author should be considered but that his other works may be discussed he may point out that Sartre likes the theme of confrontation with death: no man can choose not to die, but every man may choose how he will confront death.

Unless symbolism has been discussed in the class, students should understand that objects, details, characters, places, even actions may be endowed with a meaning beyond themsel . so that ideas and feelings, intangible things, may be given a concrete reality and meanings to be made visible. The symbol, by definition, stands for somet' g beyond itself and often for many things. The student's task is to identify the symbol and to discover what it means. In this identification and discovery the reader can usually trust the story or poem, for when an author wishes to endow an object or detail with symbolic significance, he will indicate, either explicitly or implicitly, his intended meaning.

Although it may seem obvious that the wall in "The Wall" may be taken as a symbol of every man's sentence to die, the teacher should not state

flatly that such is the case. By carefully asking a variety of questions, she may lead the students to think intelligently concerning symbols in the story. Finally, there is no need to reach a conclusion concerning the temptation or choice involved in the story. Three men confront death, each in a different way (with a different voice). One man is saved at the last minute and is given a choice. The hope in having students study "The Wall" is to encourage an attitude of inquiry--is what is right for one man's right for all men? Regardless of what happens to a man, does he always have some kind of choice, even if it is only how he will react to what has happened to him? Could the commandment to judge not one's fellowman be based on the fact that we see the decision but often do not see the temptation or pressures which may have caused the decision?

Suggested Procedure:

Play "Peter and the Wolf" by Jimmie Smith and a classical rendition of the same piece. Have students choose which one they like more than the other. Discuss the reasons for their choices.

Write three breakfast menus on the chalk board. Have each student select (choose) one menu. Divide the class into groups on basis of the choices made. Have students tell what guided the choice: favorite foods on a menu; need to cut calories; allergies to certain foods; temptation to select foods because available, etc.

Or, bring three pictures to class and have students select the one they would choose to hang in a new family room. Again divide students into groups according to selections made. Discussions may follow explaining why choices were made: color, subject, form, etc., in the pictures. Students should come to conclusions that most choices are based on many kinds of experiences, discriminations, and lines of reasoning. Now let us move to a more serious kind of choice. One way may be shaped or determined by religious, moral, or intellectual values.

Give the class the following quotation for consideration:

> "Greater love hath no man than to lay
> down his life for his friend."

The teacher may open the second class meeting with questions such as the following:

> Can you think of a situation in which you would unhesitatingly lay down your life for a friend or relative?
>
> If you were placed in the position that you could save your life by revealing something about your enemy, would you tell what you knew?
>
> Can you imagine a situation in which you would suffer little or no remorse for making dangerous revelations about a person in order to save your own life?
>
> Suppose that person had been a friend?

Following the discussion, the teacher may either assign "The Wall" for the next class period, or (since the story is brief) she may pass it out for immediate reading in the classroom.

Questions for Discussion

Why does Ibbieta laugh so hard? Is it because he had prepared to die, to confront death, and now he must continue to live? Does he laugh because of the irony of the situation (what he thought would lead the men away from Gris has led them to his hiding place)? Is he laughing because he is happy that he can remain free without suffering from a guilty conscience?

The emphasis in the study of "The Wall" is not on conclusions or consensus, but the teacher might emphasize the fact that many people are faced with life and death choices to make in everyday life: A boat overturns and the swimmer in the group can save only one person. A house is afire and the choice as to whom to rescue first must be made, realizing that time may not allow for a return trip. Both mother and baby cannot be saved, which one should live?

These situations are not identical with Ibbieta's, but the choices to be made do involve life and death. The teacher may feel that he wants to move the class to explain the circumstances under which he would have given up his life for Gris.

The following are writing assignments which you might like to consider. Write a different ending for "The Wall" showing Ibbieta choosing to save his life.

Write a script for the closing scene of "The Wall" using Chamber Theatre Technique.

An effective device for moving students into writing is to get a discussion started before making the writing assignment. A major question concerning choice in this story is the question of turning state's evidence. Is a person justified in choosing to turn state's evidence, either to save himself or to prevent continued criminal actions? Do some criminals evidence a death wish?

The following are additional topics you might want to consider in making a writing assignment.

A Life and Death Choice
A Wise Choice
An Unwise Choice
The Fatal Choice
When to Choose a Bridge Finesse
My Attitude Toward the Verb "Choose"

THE LAST FLOWER

Materials Required: The Last Flower by James Thurber (2 copies)
"Where Have All The Flowers Gone" by Peter Seeger,
(Selection by Joan Baez, Peter, Paul and Mary can
be substituted)

The pictorial story, The Last Flower, is about one flower, alone in the world, after a terrible holocaust. The recognition of beauty, goodness, and love by a few survivors brings about a cycle of renewed life. The cycle is repeated, but with significant differences in the aftermath of the second holocaust. The impact of this simply stated story is increased by the knowledge that Thurber dedicated the volume to his niece in 1937 in "Hopes that her world will be better than ours." The meaning of the story is reinforced by the significance of the lyrics of "Where Have All The Flowers Gone." The song also goes through a cycle and points up a focal point of the exercise. Does this eternal recurrence of the destructive urges in man intimate a fatalism which leads the more aware individual to choose to withdraw from an active response to modern living?

Using an overhead projector, show The Last Flower to the class. If you do not mind cutting up the books, it will be easier to show the story if you make a roller of the pages, thus: Remove the bound sheets of the two copies of The Last Flower and place the written portions of one book at the bottom of the appropriate illustrated page from the remaining copy; place these sheets in order and secure them together with scotch tape so that they form one long sheet that can be conveniently rolled before and after each page is projected. Play, at a time deemed appropriate--perhaps as you near the end of the rolled pages--the recording "Where Have All the Flowers Gone."

After showing The Last Flower, and listening to "Where Have All the Flowers Gone," ask the students for their immediate reactions. Some students may immediately link the story with the ever-present threat of nuclear war. Point out that Thurber wrote the story in 1937, before the advent of nuclear weapons. Does this fact affect the meaning of the story?

Thurber calls his story "a parable in pictures." What moral idea--or ideas--is he illustrating? What does the flower seem to symbolize? Thurber has given his story a diminishing cyclic progression; the events are repeated, but the number of survivors decreases. What are the implications of the cycle of events? Does this suggest that man has no choice, that destruction is inevitable? If man does have a choice, at what point --or points--is there a possibility of a choice which could end the cycle?

The cycle of man's destructive urges is balanced in The Last Flower with nature's cycle or rebirth: civilizations are built and destroyed and built again, just as forests are created, destroyed (through natural or man-made disasters) and created again; but with each destruction the ingredients of a new beginning survive--"one man, one woman, and one

flower." What implications about the power of each force--man's urges and nature's might be drawn? In other words, what is the difference between nature's unwilled renewal and man's decision to "start over" once again? Does Thurber suggest that this is an endless process, or that there is a point of no return? Why, for example, does he have the surviving "quantity" diminish as the cycles progress?

As an assignment, students might be asked to draw and/or write a continuation--what happens to the remaining man, woman, and flower? A number of defensible alternatives exist, depending on students' interpretation of Thurber's preceding pages, and their own premises about human nature. For example, one might argue that man learns nothing from previous experience, that each generation must learn anew through experience what the previous generation (s) has apparently undergone at the cost of great suffering. Or one might argue that man has an ineradicable capacity for appreciating beauty and life, and that this ultimately achieves expression no matter how grim his experiences. Or one might argue that there are "forces" at work in life which drive men in certain directions against their will and understanding, and even against their desires. Let students incorporate their own conceptions of human destiny into their continuations.

Another interesting assignment for a group of students would be to have them write a children's book with a similar thematic approach. They may wish to illustrate the book also, in line drawings as Thurber does or with photographs. Let students select their own theme for their "parable with pictures." (You may want to consult "Writing a Book for Children" by Jonathon Kozol, CRG unit, for other possibilities in this connection.)

"MASS HYSTERIA"

Materials Required: "The War of the Worlds" Audio Rarities LPA #2355
(Available from ISE)
Excerpt from The Invasion from Mars by Hadley Cantril
(Student Manual - Choice)

This unit is designed to supplement units from social science dealing with human personality and to raise basic questions concerning propaganda, and choice. The recording is very effective and, indeed, frightening if not conceived as a play. Although this section is meant only as a supplement to the English unit, it will undoubtedly generate a great deal of student interest. Discussion of reaction to the original broadcast, "The War of the Worlds" can lead to meaningful discovery about the implications of that broadcast, propaganda and mass hysteria.

There are three basic steps in this section:

1. Playing of "The War of the Worlds."
2. Reading and discussion of excerptsfrom the Princeton study, The Invasion from Mars.
3. Writing assignments on the power of mass persuasion and the loss of individual choice in such situations. It is important that students have time to record their immediate reactions to the stimulated broadcast of "War of the Worlds." Therefore, it is advisable that this section be introduced at the beginning of the class period.

Begin by asking your students to imagine their reactions if they were to turn on the radio one night and hear the following broadcast. Without further preface, play the complete tape. (Tape runs about 40 minutes.) Use the remaining class time to have students write out their imagined reactions to such a broadcast.

The next step might be to discuss the students' reactions, noting differences and explaining motivations for actions described in the papers. Then relate briefly to your class what exactly did happen (See Student Manual - Choice). It might be mentioned that at least 6 million people heard that broadcast and that about 1,200,000 thought it was real and were alarmed. At this point, the teacher might either read to the class, or distribute for individual reading, the attached material describing the resulting panic in some detail. In discussion, the question may be raised as to why the relatively small number who were alarmed by the broadcast were able to generate such widespread panic. Why do you suppose that the larger number who did not believe the program were not able to act as an effective balance to the hysteria of the others? How do the students account for the fact that a nation-wide panic ensued which could have been easily averted had those who were alarmed merely twisted their dials and verified the report on other stations? Numerous other issues may emerge from the excerpt, and

students may be interested in considering the whole matter of the gullibility of people -- or, indeed, our willingness to be duped.

Students, finally, might write of incidents in their own lives which have had a shock-impact upon them. This might include either false rumors or accurate rumors, in either public or private spheres, which have stunned them or brought them to a point of hysteria. (Some pupils may be reminded of the day that President Kennedy was killed although in this case the reaction was generally more that of mass depression than that of panic. The loss of personal choice of reaction in such events will probably be apparent and need not be underlined.

Some students may wish to play the tape again for their dorm peers and listen to their reactions. If this is done, they may be interested in taping their dorm-mates' responses and bringing them back to class to add to the discussion.

THE BRIG

Materials Required: The Brig, by Kenneth Brown
White marking-tape

The purpose of this unit is to emphasize the importance of communication on a largely non-verbal level and in a rigid situation which requires only obedience to authority and where men have no ascertainable individual choice. The unit is intended as well to develop student awareness of the power of certain forms of language to distort, alter, deny or totally reverse the nature of reality. The implications of such a process in an age of propaganda and mass persuasion may well come into class discussions.

In the unit on Mass Hysteria students discussed varying reactions to an unusual external stimulus (the radio broadcast). You may want to begin the unit on The Brig by asking what might happen in a society where all reactions are rigidly controlled. For instance, you might ask your students to imagine they are in charge of a prison camp. Groups of students can prepare a set or directions and rules that the class must follow during a class period. There must be a sense of total restriction. The teacher may also contribute to the rules.

Example:

1. Enter the room silently and stand at seat until all arrive.
2. Do not speak until spoken to by authority. (Choose a student as authority figure.)
3. Must ask permission to speak; when told to sit, must say "Thank you, your Lordship, etc."
4. Each student should have a number and will be referred to by his number.
5. A chalk line or white marking tape should be drawn at strategic points (window, board, door) and can only be crossed with permission.
6. Violators will be punished. (Have the class devise some punishment.)

The teacher may want to ask the class how they think different types of people might react to this kind of total restriction. Several students could play prisoners reacting in different ways to this imprisonment. After the enactment teacher and students may want to discuss attitudes toward the authority figures. Did they differ from attitudes toward fellow prisoners? How did the guards feel in carrying out restrictions? (If the guards say their job was unpleasant, ask them if they think that, in time, they could learn to enjoy restricting others.) The class might also discuss the effect the restrictions on crossing the white line has on the prisoners. What might this effect do to you as a person (or as a group) if continued for a long period of time?

At this point ask the students to read The Brig, noticing how the

prisoners react to their rigidly controlled environment. The restrictions set forth in the play, and the manner in which human beings are toyed with and demeaned, may have little resemblance to the student's earlier classroom activity; nevertheless, encourage students to compare their reactions to the mock prison restrictions with those of the prisoners in The Brig. Students might discuss the subtle methods of inflicting hurt that resulted in a lack of choice for the prisoners. To what extent were the guards able to use discretion or choice in their punishments?

Beyond its literal meaning, what does the line symbolize? Give examples of a "line" in your life. What implications does the expression "where to draw the line" have?

Your class may want to discuss the prisoners in terms of what they might symbolize. (See pp. 104-105) About prisoner number VI is said (p. 104) "He has broken out of the system . . . he has isolated himself forever . . . he cannot go back. He is afraid. And he is not afraid because he has gone crazy, but because he has gone sane." In such a situation what is meant by "sane" and "crazy"? Are there times in our society when "sanity" is to be feared?

Discussion at this stage might be directed toward the two focal centers of the unit: the loss of freedom (and the reason for obedience) in an atmosphere of such nearly total verbal control; and the manipulative power of language--its apparent omnipotence--to persuade a listener of the very opposite of what he might logically believe. Teachers might point to some of the more startling examples of such word-use:

> Yes, yes, yes, you are a mess, boy. Say it. Say you are a mess.
>
> Whoa, Eight. How long have you been a guest in my hotel?
>
> There are bombs falling. One. Take cover on the spot.
>
> You are a new louse in my house . . .
>
> Are all my children asleep?

Teachers might also point to individual words--or phrases--"maggot", "Freedom door"--and ask the class to consider the arbitrary ways in which they are used. How can people be put in a state of mind in which they will accept such an overthrow of reason? To what degree is such a mental condition made more likely by humiliating physical conditions? Students who are familiar with conditions in the concentration camps of Nazi Germany may want to draw a connection.

It might also be worthwhile to look, for some contrast, at the people in the commanding positions in this drama. Pages 65 and 66, for example, present an extraordinary speech by Tepperman. Students or teacher might read it aloud in class and then consider such questions as the following: Why is Tepperman so infuriatingly specific in each of his instructions? Is this kind of specificity intended as an added torture? Is it perhaps the only good way to give people orders? What state of mind and what kind of abilities does it take to reel off such orders? The role of a "commander" --of anyone in charge--might be discussed, and the students might be asked

whether or nor this style of talk is characteristic of all military institutions. Is this an inbred part of the American military--gruesome exaggeration, a preposterous joke? Perhaps it would be worthwhile at this point to read with students the following passage, on pages 88 and 89 of The Brig, from the essay written by Judith Malina:

> The Marine Corps manual represents the acme of the venerable

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Students may also be asked to deal with the following two sentences from Judith Malina:

> The Immovable Structure is the villain. Whether that structure calls itself a prison or a school or a factory or a family or a government or the World As It Is.

What does Malina mean by comparing The Brig to a prison, school, factory, or family? A discussion on this issue, as it involves the students in their private live, might lead into a writing project.

A final note: Julian Beck's meandering but passionate introduction "Storming the Barricades" might also be read and discussed by any of those students who found the play compelling. The last line of Beck's essay

might set the tone for a discussion and, perhaps, further writing.

Brown's gleaming discovery is that honor is not in what we imagine but is in what is real.

MAN'S SEARCH FOR MEANING

Materials Required: Excerpt from Man's Search For Meaning by Viktor Frankl (Student Manual - Choice)

Excerpt from "The Place of the Individual in the New World of the Behaviorial Sciences: by Carl N. Rogers (Student Manual - Choice)

Poems from I Never Saw Another Butterfly by Hana Volavkovaled (Student Manual - Choice)

Alternative and Supplementary Materials:

The Age of Aquarius by William Braden

Radical Man by Charles Hampden-Turner

This unit is the concluding unit of this sequence, Choice. While the selection that make up this unit can be used at any place in the study of the sequence, we feel that the selections and accompanying exercise and activities are uniquely organized to assist the teacher and the class in bringing together in some meaningful way the many threads concerning choice that are introduced in this sequence. We hope that by posing the question of man's search for meaning at the end of the Choice Sequence that we may be able to offer a way in which the members of the class might pull together the many facets of choice in a significant way.

You may want to approach the larger philosophical question concerning meaning and choice by drawing upon writing that has developed out of the unit The Brig (or any other unit) which you think is appropriate and would serve to initiate a lively discussion around the question of one's choices (or alternatives) in a concentration camp.

In lieu of any writing which you think is appropriate, you might use visual aids to assist students in understanding the conditions in concentration camps, particularly in German concentration camps during the Second World War.

Included in any discussion about German concentration camps should be the reasons why people were imprisoned, particularly Jews. This can serve as an introduction to selections from I Never Saw Another Butterfly (Student Manual - Choice). It is important to emphasize that these poems were written by children imprisoned in the concentration camp. Approximately 15,000 children under fifteen passed through Teregin; approximately 100 of these survived.

Teregin, located some sixty kilometers from Prague, once served as a fortress and was named for Maria Theresa, the mother of Joseph II, the Emperor of Austria. This fortress, a town in and of itself, is etched into history as one of the places of horror for Jews during the Nazi occupation of Europe.

At the conclusion of the writing assignments based upon the quotations from Judith Malina's essay, introduce pictures showing concentration camps and prisoners of war. If necessary, spend some time giving students some basic background information about concentration camps, the prisoners who inhabited them, and the reasons people were placed in the camps. This can set the tone for students to read the two pieces written by children in German concentration camps during the war. (Student Manual - Choice)

Rely upon voice workshop techniques to emphasize that these works are those of children placed in a concentration camp. To focus more clearly upon the fact that the works reflect the children's perspective of the concentration camp, divide the class into four groups. Have each group assume that it represents one of the men, boys, women, and girls. The purpose of this activity is to have each group to present (either written or oral) its particular knowledge and perception of the concentration camp. The reports from each group can then be compared and contrasted with the point of view established in the poems and other groups reporting on the characters in The Brig: You might vary this exercise by assigning one group the point of view of the people operating the concentration camp. This organization of the class may be used to lead individuals within each group to extend their particular point of view into a writing assignment. Examples of assignments might be:

A. A diary of one's experiences which might include accounts of decisions made each day, and pleasant and unpleasant events which have happened.

B. A statement to the prosecutor in the Nuremberg trials justifying the prosecution of those responsible for operation of the concentration camps. (Implied in this is discussion of individual choice).

C. A statement to the prosecutor justifying no prosecution of those operating the camps.

D. An account of one's experiences in a camp twenty years later (from either point of view)

The teacher should plan to have examples (if possible) from each of the alternative assignments available to discuss in class. Try to bring students to focus upon the individual and choice.

You might pose the question, can man exercise choice when he cannot escape the influence of environment? The discussion of this question can serve as an introduction to reading excerpts from Viktor Frankl's Man's Search For Meaning. Is Frankl's statement more than a personal account of his experience? What does he do in recounting his experience?

After reading Frankl you may wish to reconsider the major questions of choice raised in the sequence. A mechanism for accomplishing this might be to ask the students to prepare a paper indentifying the major elements involved in making a choice. This might be more fruitful if it is a group rather than an individual activity.

Another group assignment might be to have the class develop a guide for high school students in making choices. The guide would have to be defended. (You might prefer to substitute junior high school students for high school students.)

The introduction of the scientific "method" might be useful in helping students to develop a clear idea of the elements which are involved in making choices. The discussion and activities arising from this last section of the Choice sequence should aid students in pulling the specific and particular elements into a viable pattern. We hope that all of the preceding units have aided the student in seeing the question of choice from many perspectives. Our hope in this unit is to try to help the student see Choice and its relationship to the future.

Because science has moved into every aspect of our lives and because much of the so called alienation of "younger" people has been traced to our scientifically based technological society, we have selected Karl Rogers' essay "The Place of the Individual in the World of the Behavioral Sciences" from On Becoming a Person, as a means of examining choice and the future.

An introduction to the piece might come through a quotation from the selection:

> "When he (Dr. Skinner) suggests that the task for the behavioral sciences is to make man "productive," well-behaved," etc., it is obvious that he is making a choice....Yet by his own statement in another context man's "capacity to choose," his freedom to select his course and to initiate action - these powers do not exist in the scientific picture of man. Here is, I believe, the deep-seated contradiction, or paradox...."

What are the implications of this statement? What does Skinner mean by the "science of man"? How is the science of man applied to human affairs?

A reconsideration of Vance Packard's The Hidden Persuaders and Aldous Huxley's Brave New World might assist such a consideration at this point in the class discussion. The culminating activities of the sequence can vary in presentation, but should contain the elements of students choosing a point of view and presenting that point of view to the class so that it is understandable to the class. Be sure that students do not confuse understandable with agreement. Agreement is not necessary for understanding another's point of view.

According to Rogers' point of view, science cannot come into being without a personal choice of the values we wish to achieve.

Assign Students to:

1. Write a play which adopts a point of view which clearly establishes that point of view throughout the play.
2. Write some poetry.
3. Write an essay.
4. Organize a debate.
5. Develop a round table discussion.
6. Develop a collage or a photo essay.

The kinds of literature experienced in the sequence will serve as models for student writings.

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1.	"Baldwin: Balck Man in America	52 Minutes	James Baldwin Interview
2.	"Society's Child" (song)	3 minutes	Janis Ian
3.	"Little Boxes," (song)	2 Minutes	Peter Seeger
4.	"Do Not Go Gentle Into That Good Night" (poem)	2 Minutes	Dylan Thomas
5.	"And Death Shall Have No Dominion" (poem)	2 Minutes	Dylan Thomas
6.	"If We Must Die" (poem)	3 Minutes	Claude McKay

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FIVE-COLLEGE CONSORTIUM ENGLISH TEACHERS

1970-71

Elizabeth City State University	T. L. Hsu Carlton R. Deonanan
Langston University	Elwyn Breaux Jennie Pollard
St. Augustine's College	Lydia Chiang Betty Simpson
Southern University	Carrie Williams June Phillips Joyce Jackson
Texas Southern University	Eunice Weston Lynda Byrd
Fayetteville State Teacher's College	Robert Allan

ENGLISH TEACHERS IN MODIFIED PROGRAMS

1970-71

Bishop College	Bob Stage Lucille Curry
Flordia A & M University	Annette Thorpe Bonnie Egan
Jackson State College	Princess Beasley Jones Rosie Parkman Rose Portis
Norfolk State College	Bertha Winrow Norma Ragland
Southern University	Thelma Bradford
Talladega College	Doris Morton C. Hurst F. Lyons
Tennessee State University	Katie Miller Helen Houston

TCCP ENGLISH TEACHERS

	67-68	68-69	69-70	70-71
Alabama	Edward Johnson Missouri Torrence	Edward Johnson Missouri Torrence	Gladys Nance Missouri Torrence	Gladys Nance Missouri Torrence
Bennett	Nathaniel Gaylord	Nathaniel Gaylord	James Corlett	James Corlett
Bishop	James Corlett Augusta McSwain	James Corlett Jewel Ross	Jewel Ross Gloria Williams	Jewel R. Mckenzie Gloria Williams
Clark	Ann Carter Leo Neifer	Ann Carter James Vincent	Patricia Bond Eunice Moore James Vincent	Patricia Bond Ann Carter Eunice Moore
Florida	Louise Blackwell Willie Williams	Mary Blackstock Willie Williams	Louis Pratt Willie Williams	Louis Pratt Willie Williams
Jackson	Dilla Buckner Luana Clayton	Gerry Burkhead Inez Morris	Sue Fishman Inez Morris	Frankie Loving Inez Morris
Lincoln	Edward Groff Marianne Rousseau	Sandra Draper Jon Woodson	Sandra Draper Jon Woodson	Anthony Romano Jon Woodson
Mary Holmes	----------	Stephen Wilmore	Stephen Wilmore	Mae Helen Thomas
Norfolk	Jean Klein Louise Stokes	Ruth Perry Louise Stokes	Ruth Perry Louise Stokes	Ruth Perry Louise Stokes
N.C. A&T	Joseph Benson Charles Dean	Joseph Benson Charles Dean	Charles Dean Annie Herbin	Charles Dean Annie Herbin
Southern	Frances Austin Elizabeth Lee	Frances Austin Thadious Davis	Frances Austin Christine Greenup	Frances Austin Christine Greenup
Talladega	Margaret Montgomery Fred Wacker	Constance Curry George Remington	Bonnie Ann Barnes Orrin Hall Connie Price	Orrin Hall Catherine Hurst
Tennessee	Doris Daniels Tyree Miller	Erma Dozier Asalean Springfield	Erma Dozier Asalean Springfield	Erma Dozier Asalean Springfield
Voorhees	Annie Hicks Dorothy Lee	Dorothy Lee	James Birdsong	James Birdsong